THIRD

International Number
OF THE

KINEMATOGRAPH & LANTERN WEEKLY.

THE ORIGINAL & ACCREDITED ORGAN FOR THE MOTION PICTURE & OPTICAL LANTERN TRADES.

WORLD WIDE CIRCULATION GENUINE ADVERTISEMENTS

XS.B

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THE
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Reduction for a Series.

Operators Wanted, Miscellaneous, Exchange, 6d. per line.

Notice.

Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

All matter and copy of advertisements must be received by **six o'clock on Tuesday** to insure insertion in Thursday's current issue.

Thanks!

If we printed all the unsolicited testimonials we receive we should require a book as thick as this—our special number. We appreciate them, however, for it is testimony that our efforts to provide the trade with a practical, useful, and straightforward journal are not in vain. Last Saturday we received the following, which, owing to their diversity of praise, we reprint, as one proves the value of our advertising pages, one the quality of our reading matter, and the other our wide reaching circulation.

The first is from Mr. F. W. Swett, the representative of The Enterprise Optical Co., of Chicago, who, on the eve of sailing for "God's own Land," as he terms America, informed us:—

"You might be interested to know that I had OVER 130 REPLIES to our single page advertisement in your journal."

The second is from Mr. Arthur Malden, who writes:—

The Polytechnic,
Regent Street, W.

Dear Sir,—I enclose, with great pleasure, subscription for your journal. It is an excellent paper. I should not like to be without it.—Yours faithfully,

ARTHUR MALDEN.

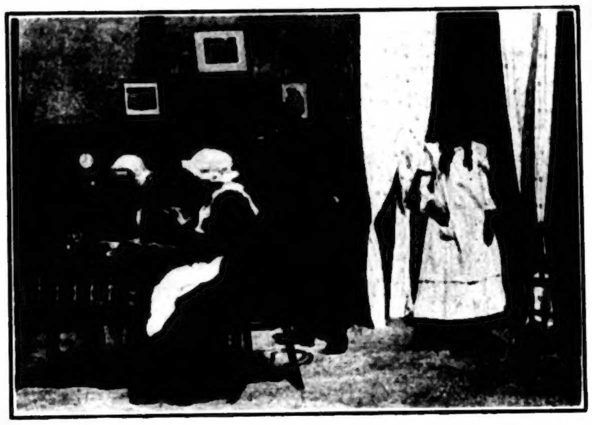
The third came from India, and the writer, after "lifting" one of our original heading designs, writes:—

Calcutta City Mission. 67 Dhurrumtollah Street,
October 4th, 1908.

Dear Sir,—One of the objects of this Mission is to build a hall to accommodate our large meetings. I have to thank you for the first contribution towards this scheme, in the design for the exterior of the premises, which you will find on page 3 of the enclosed theatre program. I

Empire PICTURES

REGD. TRADE MARK



TO BE RELEASED NOVEMBER 5th.

THE BURGLARS AND THE OTTOMAN

A Rollicking Comic. Full of Humorous Incidents.

No. 116 Length 470 ft. Price £7 16 8

TO BE RELEASED NOVEMBER 12th.

KATE'S REDEMPTION

Kate, the only daughter of a farmer, repels the restraining influence of her parents. She makes the acquaintance of a smart man from town and throws over her old lover for the new. He persuades her to give up her quiet life and come to town with him, finding her a situation. Arrived in town, Kate spends her evenings among undesirable companions, and her downfall is rapid. She loses her situation and is turned out of her lodgings. Her old lover, who has been searching for her, eventually rescues her from the streets and brings her home to her parents. Reconciliation follows. **No. 115 Length 600 ft. Price £10 0 0**

TO BE RELEASED OCTOBER 29th.

THE VETERAN'S STORY

Boy scouts are never tired of hearing the old Chelsea pensioner's story of "The watch that saved my life." They crowd round him for the camera to depict the thrilling story of "Grand-Pa's" early days. The roar and din of battle, the rush to the fighting line, a sudden thud, and then—the awakening in the rude shelter of a field hospital. The finding of the old watch that so providentially intercepted the bullet and saved his life. All the scenes of the old man's story are realistically depicted, making a very thrilling chapter.

No. 117. Length 320 feet. Price £5 9 4.

The Prince of Kyber

The Prince of Kyber, infatuated by the beauty of the British Commander's wife, under cover of darkness, attacks the Residency and carries her off in company with her husband and child. The lady is placed in the harem, and the Prince offers her marriage, which she refuses. To gain his ends, the Prince brings in her child which he threatens to kill unless she agrees to his wishes. She faints. A princess takes pity on her and gives her a native disguise and password, telling her where her husband is. Deceiving the guard, she finds her husband and escapes from the palace. Once away, they separate, and the Prince, following, overtakes her and prepares to kill her, when her husband with his brother officer arrive and rescue her.

No. 114. Length 600 feet. Price £10 0 0.

W. BUTCHER & SONS, Ltd., Camera House, Farringdon Avenue, London, E.C.

sincerely trust that, considering the cause and laudable purpose for which the design has been used, that on consideration, you will not permit the hardness of your heart (see "Weekly Notes," Sept. 16th, paragraph 8) to include the enclosed free issue among your list of contemporaries who fill up their columns with free press matter from the columns of the "Weekly," and never say "Thank you."—Yours faithfully,

REGINALD J. COOMBES.

We are not under the necessity of continually blowing our own trumpet lest its note should be forgotten. Satisfied readers and advertisers do the shouting for us, and our own energies have been devoted to the effort to provide a clean journal worthy of the trade. That that effort has been crowned with success we can claim without idle boasting, and readers will agree that the bulky number now before them marks an era in the trade and in modern trade journalism.

We thank those gentlemen who have so generously devoted time to write the interesting articles under their names, and those who have so kindly sent us photographs to brighten our pages. Many, through want of space, have had to be held over to another edition, and at the last moment many advertisements have had to be refused through lack of time. Our future numbers will be at the disposal of our contributors and advertisers.

Much money is thrown away by the trade in injudicious advertising, and we again impress the fact that the KINEMATOGRAPH WEEKLY reaches everyone in the trade throughout the world, and is recognised as the ORGAN OF THE TRADE, therefore, money invested in announcements in its pages is sure of the fullest return to the advertiser.

The Stock Film Controversy.

IMPORTANT INTERVIEW WITH MR. SMITH OF THE EASTMAN COMPANY.

(FROM OUR PARIS CORRESPONDENT.)

We heard that Mr. Smith, who supervises the Continental interests of the Eastman Company for the kinematograph branch, was once more in Paris, and, while *en route* for his office, we had the good fortune to meet him at the office of one of the principal makers. Mr. Smith informed us that it was against his principles to discuss the business relations of his company with their customers through any journalistic medium; he would, nevertheless, make an exception of the WEEKLY, particularly as Mr. Ch. Pathé had already given an interview.

We met Mr. Smith later by appointment at his office, and in reply to a question he stated he was sorry it was impossible for him to accept as correct the reason given by MM. Pathé for his company's action in refusing to make further deliveries of virgin film to the Pathé Company. There was, in his opinion, but one reason for the rupture, and this was the intention of MM. Pathé to regenerate old films, that is to say, those which had already been used, to wash off the emulsion and recoat them with a new emulsion not of Eastman manufacture.

The Eastman Kodak Company felt that such a process of using secondhand material was calculated to seriously injure the welfare of the kinematograph industry, which, according to all concerned, can only be maintained by keeping up the highest standard of excellence, both as regards the subjects produced and the technical perfection of the films. Mr. Smith said that this was not only the opinion of the Eastman Kodak Company, but also of all the principal manufacturers, and was so expressed by them in conversation on the subject during meetings of the Convention in February last.

Unfortunately some of the other makers, in consequence of Pathé's action, feel compelled to follow in their footsteps in the matter, in order to meet future competition, but they will do so with the greatest regret, feeling that such practice is absolutely wrong, and opposed to the interests of the industry.

No one who is acquainted with the difficulties of manufacturing film base (and who knows how many makers have failed to produce material good enough for first class work) can suppose that what has been found impossible when using new material as base, can be accomplished when worn and second-hand material is substituted for virgin celluloid.

As proof that the new contract was not the cause of the rupture between Eastman and Pathé, Mr. Smith stated that the draft of the contract which had been presented to Mr. Pathé (and drawn up on the lines agreed upon by the makers themselves at the February Convention) concerned only non-inflammable film, which had not yet been issued for the European market. Moreover, said Mr. Smith, as a matter of fact, there has been no cut off of supplies from MM. Pathé of non-inflammable film, which is being delivered regularly to the American firm of Pathe Freres, as well as to the Pathe factories in France, for the use of the American branch for the coloured subjects, which are executed for America at the Vincennes factory. We asked Mr. Smith whether the delivery of the new film to MM. Pathe, both in America and in France, would not lead the latter to regenerate it after its first use. Mr. Smith assured us that he had no fear on this account, and that, as a matter of fact, MM. Pathe had given an undertaking not to regenerate it, and not to sell it out of the United States of America.

We asked Mr. Smith whether he expected to sell the new film in Europe at an early date. From latest advices from Mr. Eastman, he said they expected that it would be some time during the month of December. "Then," we asked, "will MM. Pathe share in these deliveries for the European market?" "If, unfortunately, our relations remain as at present, MM. Pathe will certainly not receive any share of the deliveries," was the reply. "Permit me to ask you, Mr. Smith, whether there has been any real trouble in America in the use of the non-inflammable film?" "According to the latest advices from America, the principal trouble was in the tearing of the perforations, but this has been recognised as being specially due to the use of imperfect perforators, and several of the makers are now adopting perforating machines similar in type to those used by MM. Pathe, who have had no complaint to make to Mr. Eastman on the subject."

"Is there any prospect, Mr. Smith, of the present difficulty between yourselves and MM. Pathe being speedily brought to a termination?"

With a smile, Mr. Smith reminded us in reply that the sun often shines after a storm, and he hoped that at some near date, there might be a happy conclusion to the present difficulties.

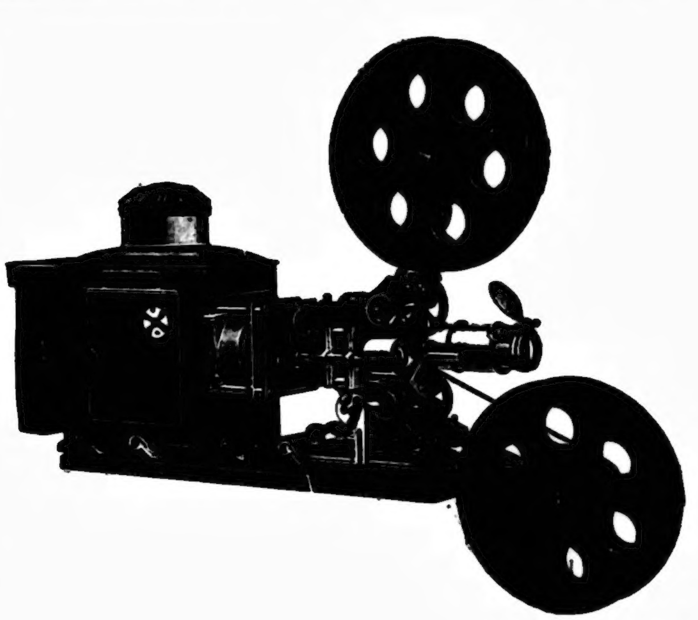
A Request to the Trade.

Our Journal appeals to you and its success means your success. Our aim is to promote the welfare and development of the trade. If not a subscriber become one now. Send 6/6 to our publisher, who in return will send you a copy of this Journal weekly for twelve months.

After reading this number kindly pass on to a friend interested in the trade.

BUTCHER'S SERVICE

For all Empire **Exhibitors**



Empire CINEMATOGRAPHS

THE PROJECTOR FOR CONTINUOUS SHOWS.

Used in all first-class Halls owing to its reliability and long wear. Ball-bearing principle, ensuring easy running, perfectly adjusted bearings, unsurpassed steadiness. Fitted with a perfect safety cut-off—film breaks, shutter drops independent of operator. A boon to the operator, and the delight of the audience.

Price - - £35 0 0

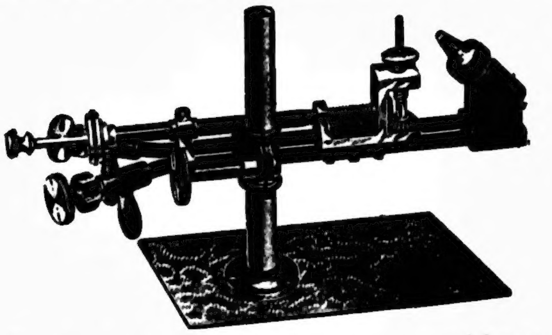
Other Projectors at £21, £18 18/-, and £14 14/-

"EMPIRE" FIREPROOF SPOOL BOXES

Made throughout in Aluminium.
Perfect protection against fire.
No objectional trap to damage the film.
Can be fitted to all machines.

30/- each.

'PRIMUS' INJECTOR LIME JETS

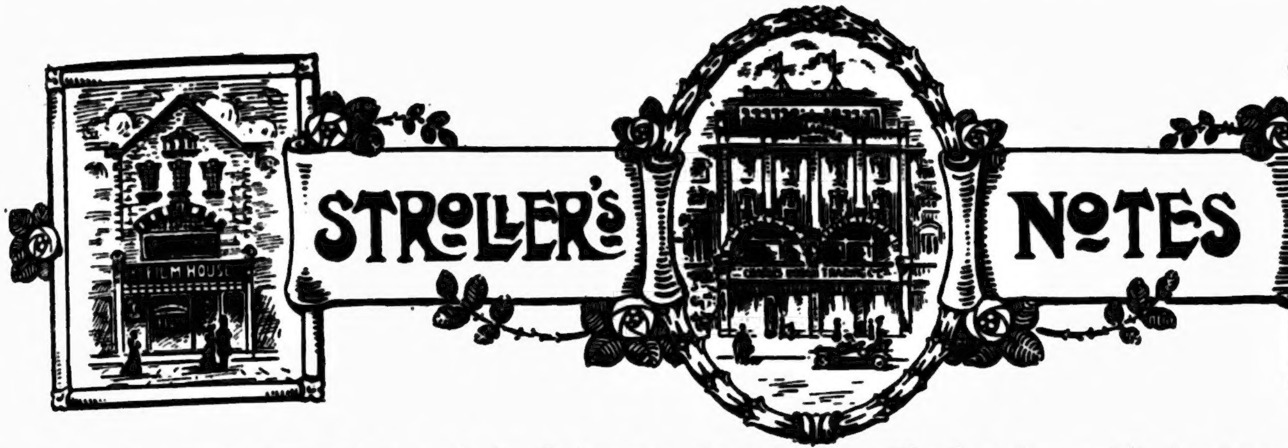


This Jet is constructed to effect economy and lessen trouble by using only one cylinder where the house supply of coal gas is obtainable, but it can be used with both gases under pressure as an ordinary mixed Jet, giving about 1000 c.p. and 2500 c.p. respectively. Heavily built for kinematograph work.

PRICE, without Tray - - - **£1 15 0**

W. BUTCHER AND SONS LTD. FARRINGDON AVENUE, LONDON E.C.

TELEPHONE 5995-6-7 HOLBORN TELEGRAMS 'ENGLAND' LONDON



STROLLER'S NOTES

Mr. F. W. Swett, demonstrator of the Enterprise Optical Company, of Chicago, who has been travelling England with the Southern Pacific Railway Company's lantern and kinematograph lecture, left again for the States on Saturday by the *Mauretania*. He tells me that the tour has been more than successful. I had ocular proof of the drawing powers of the show whilst it was located at Earl's Court—having the greatest difficulty to get through the crowded audience to Mr. Swett's box, and I hear that even greater appreciation was evinced in the numerous provincial towns visited, twelve hundred being a common attendance.

* * *

The exhibition incidentally introduced to the English trade one of the most highly finished projectors I have yet met with in the Motiograph—the manufacture of the Enterprise Company. That my interest was shared by others is seen by the fact that a page advertisement in the Weekly brought Mr. Swett no less than 130 enquiries. I am betraying no confidences in saying that the Motiograph will probably be on the English market within a short time, and making no very risky prophecy in stating that when that occurs it will create something of a sensation in exhibiting circles. It is quite a new thing in projectors—but in what way it differs from present models I must defer explaining until a more suitable opportunity.

* * *

Mr. Kimberley, Mr. Brockliss's able lieutenant, keeps his eyes open for new ideas all the time, and as a result was able to make a useful suggestion during the week. At a London "continuous show" he noticed that although a slide with the request that patrons would leave the hall if they had seen all the pictures was thrown on the screen, very few people moved until the next picture had actually begun—for the obvious reason that until the film started they did not know if they had seen it before or not. To obviate the disturbance thus resulting to other members of the audience, he suggests that showmen should number their subjects from one to six or more as the case may be, and that the number should be thrown on the screen before projection. One would then notice the number of the first subject shown, and know at once when it reappeared on the screen, that the complete program had been seen. This seems to me an idea which would save showmen and their patrons considerable trouble on Saturday and other exceptionally busy nights.

* * *

We had another interestingc aller from the other side during last week, in the person of Mr. Hulbert, who hails from Canada, where he is established in the film business in a large way, with offices in Ontario and Toronto. The object of Mr. Hulbert's visit was to see if anything could be done in the way of introducing English films to the Canadian showmen, who are, he assures me, quite unable to obtain any of merit through the States, which so far has practically controlled the Canadian trade.

The Canadian public is always keenly interested in anything relating to the old country, and Mr. Hulbert intends to provide them in future with subjects of English interest, through the medium of a company now in course of formation for renting and selling. So far, the only rental exchanges in Canada are branches of the big American concerns. Mr. Hulbert will make a feature of English topicals, which are always a sure draw, and is fixing up agencies for some of the leading English makers. His chief capture whilst here was the American and Canadian agency for the Shackleton film.

* * *

Like most visitors from across the pond, Mr. Hulbert did all his business at top speed, and my only regret is that his exceedingly short stay in London—less than a week—and the pressure of our International Number, did not allow me to hear more of his schemes and to introduce him to one or two of our makers, to whom they would have been of interest. I understand, however, that he may be over again in the New Year, when I hope to deal with his program at greater length.

* * *

Mr. George H. Smith, of the Vitagraph Company, tells me he spent a very pleasant—although busy—time in Paris. The Gay City enjoyed continuous sunshine during his stay, while affairs at the Vitagraph establishments bore just as happy an appearance. The offices have just been extended by taking in the next door premises, and are now both roomy and comfortable, while the factory is working full pressure. "The Way of the Cross" made the hit I anticipated, and, Mr. Smith tells me, is only second to "The Auto Heroine" in point of sales, beating even "Washington" in popularity.

* * *

Among other business which Mr. Smith and his able colleague, Mr. Reader, transacted, was the appointment of several new agents on the Continent, whose efforts should still further popularise the Vitagraph product. Arrangements were also made for posters to be specially made in Paris for the Vitagraph subjects, some difficulty having been experienced in getting sufficient supplies from the States. These will be really artistic coloured designs—which reminds me that Mr. Smith has just received a supply of entirely new posters for "Washington," which are among the best things of the kind I have ever seen. Showmen still running this film—and they must be many—if they take my advice will get a sample of this design, copies of which are sold at 4d. each.

* * *

The "New Bio" Company entertained their staff of managers and operators on Friday night to a dinner and concert at their picture theatre in Rye Lane, Peckham. Mr. F. R. Griffiths, the managing director of the company, presided, and a very enjoyable evening was spent.

* * *

The American Biograph Company are evidently great believers in good advertising. They have just issued a comic film called Getting Even. It deals with cowboy

WARNING!

REGENERATED FILM.

It has come to the knowledge of the Eastman Kodak Company that film bands are now upon the market purporting to be new goods, whereas they are in point of fact old bands . . . .

Regenerated,

that is to say, that after having been already employed, they have been stripped of their original gelatine emulsion, and a new emulsion not manufactured by the Eastman Kodak Company coated thereon, such film being subsequently sold without any mention of the treatment they have undergone. . . . . ,

The Eastman Kodak Company Disclaims all Responsibility for Such Films.

In view of the accepted fact that the continued prosperity of the Kinematograph industry depends upon sustaining the highest quality of the films, which it is certainly not possible to secure by the employment of . . . .

Second-Hand Material,

the Eastman Kodak Company recommends all purchasers, either of sensitive film or of printed film subjects to . . . . .

Demand a Guarantee

of the origin of the film, both as regards the EMULSION as well as the celluloid BASE, the highest quality of both being essential, in order to obtain the best results.

and camp life, and the synopsis of the story is well told in bold type on a striking yellow poster, which cannot fail to attract the attention of the man in the street.

* * *

Mr. Rosenthal, of the Rosie Film Company, is contemplating the exploitation of fresh fields and pastures new. Like Charles Dickens, he is ever on the alert for new subjects, and he is intrepid enough to get them under any conditions. His perilous plight on many occasions—especially during the Boer War—in search of pictures is well known; whilst his latest venture to obtain the White Sea Fisheries successful film was no sinecure of a job. Still "Joe" revels in danger, and has a peculiar knack of getting out of tight corners.

* * *

I learn on unimpeachable authority that the shareholder's committee, recently appointed to inquire into the position of Electric Theatres, Ltd., are perfectly satisfied with the result of their inquiries. The deadlock was caused by an option which was being held tight on the remainder of the capital, viz., 30,000 shares of 10s. each. That option has now been surrendered, and the whole of the shares have been placed at a premium. The capital thus released will enable the company not only to complete all their contracts for new theatres, but also pay dividends, as usual, to the shareholders. The financial returns from their various theatres last week proved a record. They largely exceeded all previous returns, even those of Bank Holiday weeks.

* * *

To-night (Thursday) the Electric Theatres, Ltd., open a Theatre de Luxe, at Balham, with a seating capacity of nearly a thousand. It is in the High Road and on the old Balham Empire site. The appointments throughout are on the usual scale of grandeur which obtains with the Company. The seats are tip-up arm chairs, upholstered in crimson and plush velvet, the contract being placed with Messrs. J. S. Lyons, the theatrical furnishers, of High Holborn.

* * *

The Cines Company are moving from Arundel Street, Strand, to more commodious offices at 18, Charing Cross Road, early in November. The Marquis Serra has the best wishes of the Kinematograph Weekly in his well deserved forward movement.

* * *

I hear, too, that Mr. Baer, of Rathbone Place, intends to move to Denmark Street, Charing Cross Road, shortly. This, also is the result of good business.

* * *

Here is rather a good kinematograph story. Lord Brassey was entertaining a large and distinguished company. The first part of the program was devoted to vocalists, the second to the kinematograph. The latter was being supplied by Jury's Imperial Pictures, Ltd. Said Lord Brassey to Mr. Jury's representative: "In the interval between the singers and the pictures I will make a short speech, but don't wait for me to finish, show the pictures as soon as you are ready." This was done and whilst Lord Brassey was still speaking out flashed the first film, entitled "Stop Thief!" No one enjoyed the joke more than his Lordship who joined heartily in the general laughter.

* * *

This week I cannoned into a familiar picture man in Mr. J. B. McDowell coming out from the Warwick Trading Co. He was loaded up with boxes of film just off to the Warwick studios. I was exceedingly surprised when "Mac" whispered in my ear that he was about to sever his connection with the old Warwick. He was asked for "whys and wherefores" and what he intended to do, but he was flying down Charing Cross Road before I got a reply. I will endeavour to ferret out our friend Mac before next week, but he wants some finding, being here to-day and hundreds of miles away to-morrow with the camera.

The Latest from Paris.

From Our Own Correspondent.

Paris, October 26th.

More About the Stock Film Controversy.

We may supplement our interview with Mr. Smith with a few more notes on the question. Meeting a manufacturer the other day who has followed the developments of the controversy with interest, he put a few questions which deserve mentioning: "Why," said he, "do you not state that a Paris manufacturer is going to start making raw film of his own?" We knew of the preparations to which he referred, but also knew that the maker in question had met with another class of trouble, that is lack of experience, difficulties with the machines, the emulsion, and asked one question, if he had any more valuable information to give? "Well," he said in effect, "do you know that another manufacturer is trying to recoat films? Have not you already admitted that regeneration was possible, and even probable?" "Yes, we have written a line or two about regeneration," we replied, "but we only admitted this word in its meaning of chemical 'reconstruction' of the material with its previous genuine qualities. Had the speaker such a film to show, and could he state the make and the price?" No, he would not mention any name, nor quote any price.

New and Recoated Film Compared.

"How can one be sure to detect a regenerated film?" we next asked. "At sight," he replied, drawing from his pocket two samples of raw film, which were so distinctly different that we could not refrain an expression of surprise.

One is a uniformly coated film of milky appearance, familiar to every buyer of stock film, in fact, the regular Eastman film. The other one has no gelatine on the edges, which are unpolished and less transparent than is usual with printed films. The centre part only is covered with emulsion. Looking through both films, one is seen to be perfectly uniform, while the other, the regenerated film, presents striking variations in density, and certainly in photographic quality. We observed to the manufacturer that this was possibly an exceptionally bad sample of regenerated films? "No matter how carefully the regeneration is made," he retorted, "it is impossible to obtain perfect uniformity, or to coat the edges."

Items.

At a late hour we hear that M. Vandal has sent his first news from the United States, but no details have come as yet of business across the ocean.

We hear of certain changes in the staff of the Lux Co., in Paris, but will report them later in detail.

With the death of M. Breteau, who was a negative manufacturer of great ability, certain manufacturers lose a source of highly interesting films, and many lose a great personal friend.

SIDNEY BACON,
Lessee and Director.

St. James' Hall, Kingston-on-Thames.
Public Hall, Erith.
Victoria Hall, York.
Public Hall, Carlisle.

Head Offices:—
143 CHARING CROSS ROAD,
LONDON.

Telephone: 1881 GERRARD. Telegrams: NOCABDIS, LONDON.

Miscellaneous Advertisements

6d. per line (10 words).
Three insertions for price of two.

The Best Medium for Operators.
Sure Sales of Apparatus and Films.

PARTNERSHIPS.

PARTNER (Working) Wanted to Join Advertiser in a Good Variety Artiste and Film Hiring Agency, North preferred; every prospect: very small capital required; good connection in business.—Apply Box 36, Kinematograph Weekly, 11 Tottenham Street, W.

SITUATIONS VACANT AND WANTED.

A WELL-KNOWN Buyer and authority in the profession, who is in touch with the whole of the trade, is anxious to undertake commissions for purchase or sale of Films, Apparatus, etc. Small commission only charged, and absolutely dependable. Best references.—Reply, in first instance, Box 35, Kinematograph Weekly, Tottenham Street, W.

AN Artist with spare time and with special knowledge of slide painting, desires work at exceptional prices. Can work up from drawings or descriptions Best work only. Slides coloured (hand) from 6/- per doz.—Box 33 Kine Office.

TYPIST and Clerk Wanted in Editorial Office of KINEMATOGRAPH WEEKLY, Shorthand preferred, but not essential. State qualifications and salary required by letter to J. C., Offices Kinematograph Weekly, 11 Tottenham Street, W.

A THOROUGH Practical Photographer, age 31, with 15 years English and Continental experience, also expert in the production and painting of Lantern Slides, Life Models, Song Slides, Lecture Sets, etc., Copying from Prints Drawings, etc. for Lantern Slides and thoroughly understands Electric arc and the Limelight for projection work. At present Foreman of a large Trade Developing, Printing and Enlarging Works. Seeks position with First-Class Kinematograph Firm. Can furnish excellent testimonials.—Address—R.C., c/o Kinematograph Journal.

ELECTRICIAN Seeks Situation. Has been with bioscope makers and film publishers; fit up complete lighting or power plant. arc lamps, motors, dynamoes, switchboard making; has been engine-driver, fitter, foreman wireman inventive; abstainer, reliable, would operate.—SMYTH, 74 Chesson Road, West Kensington.

OPERATOR, with or without own machine, latest Urban gas or electric; competent, disengaged.—H. W. J., 158 Peckham Rye, S.E.

OPERATOR, electric or gas, desires Evening Engagement, also has good knowledge of photography, and would like to take interest in any branch of kinematography.—WILLIAMS, c./o. 1 Chertsey Street, Tooting.

FRENCH Workman (was foreman at Pathe Freres, Paris) seeks Employment as Film Maker.—G. Q., 52 Doddington Grove, Kennington.

APPARATUS & FILMS FOR SALE AND WANTED.

CHEAP and good Films for Sale or Hire. If you wish to buy, send for lists; if to hire, state how many feet wanted, and programs will be submitted, on approval, against cash deposit. No scratched Films; all as new, including coloured. Aviation Pictures from Doncaster (Urban) and Blackpool, to sell, 1d. per foot. Showmen passing this way, call in.—PICTURE HALL, Monks Road, Lincoln.

WANTED, Film Sign of the Cross.—LAW, grocer, Buersill, Rochdale.

FILMS FOR SALE from ½d. per foot, good condition. £2, 1,000 feet. Send for list.—WARREN EAST, 11 Newland Street, Kettering.

FOR SALE, Nickel-plated Screen for Kinematographs, 12 feet square, cost £12 new; will sell in box complete for £4. R. ANDERS, 133 Marylebone Road.

WANTED to Sell, all the Latest Films. All the latest films in stock—Write or Wire, INTERNATIONAL FILM CO, 44, Whitefriargate, Hull.

SEND for List of Special Up-to-Date Secondhand Films for Sale, including Blackpool Flying films.—WALTURDAW, LTD., 40 Gerrard Street Shaftesbury Avenue, London, W.

SEND for Our Hire Lists with Scale of Charges. We hire Pathe, Biograph Vitagraph, and all leading makers' films.—WALTURDAW CO., LTD., 40 Gerrard Street, Shaftesbury Avenue, London, W.

WANTED to Buy, Good Second Hand Film; cash on receipt of film.—INTERNATIONAL ANIMATED PICTURE CO., 44 Whitefriargate, Hull.

WANTED Religious Film, must be cheap.—480 Mansfield Road, Nottingham

SLIDES FOR SALE AND WANTED.

SONG SLIDES on Hire, American & English, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 48, Waterloo Road, London. Lists Free

WANTED Slides pertaining to China and its people. Good price given for original subjects, coloured or plain, send lists to J. Chuan, Box 32 KINE OFFICE.

MISCELLANEOUS.

PICTURE HALL To Let.—J. McAllister, 128 Cleveland Street, South Shields.

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Latest News from America

(From our Own Correspondent.)

New York News.

October 19th, 1909.

The most interesting event in the moving picture field has been the out-and-out verbal clash between the International Projecting and Producing Company, of Chicago, and the Film Import and Trading Company, of New York, as to which one was the present sole American agent for those European manufacturers which the International Projecting and Producing Company has hitherto represented.

The International Projecting and Producing Company claims that direct contracts with the European manufacturers have just been perfected, while the Film Import and Trading Company claims that they now hold the agency through their connection with Raleigh & Robert, of Paris. Both sides of the controversy have published statements concerning the matter, but as the statements are diametrically opposed the public is none the wiser. The Film Import and Trading Company, however, is advertising freely that it represents twenty-four of the European firms and that it will release its first importation during the first week in November.

It is now three weeks since the fire occurred in the Columbia Film Exchange in Pittsburg. The matter is of interest, however, on account of its aftermath of unfavourable newspaper comment on motion picture theatres and exchanges. In the first place it appears that instead of fifty people being killed and injured, no one was killed or injured, and in the second place it seems that the alleged explosion of the new non-inflammable film was not an explosion of film at all but of some substance outside the film storage vault and entirely disconnected with the film storage.

From this state of facts, however, the reportorial staffs of the various newspapers made a tale of horror, and the editorial writers thereupon gave vent to a flood of abuse against motion picture places in general. The result has been a very considerable inclination to stricter legislation by the cities against the storage and exhibition of celluloid film. As a matter of fact, even before the present general use of non-inflammable film, the investigations of the insurance companies showed that the fire risk from motion picture theatres was nominal under the existing conditions. While it is conceded that the non-inflammable film will charr, it is regarded as an entire success, and under present conditions any stricter legislation than is now common may be regarded as unnecessary hardship.

Reports from various sections of this country and Canada show that the moving picture operators are gradually organising. Their unions are at present of a local nature but will no doubt broaden rapidly. The main objects of these unions appear to be first to secure a fair wage, and second to restrict membership to competent operators. Certainly if the latter object is well accomplished the trade can afford to encourage the accomplishment of the former. The operator and the piano player have the final opportunity to make or mar a motion picture, and the extent of their power in this respect is frequently amazing.

In the last "New York News" letter mention was made of the fact that while the American manufacturer was making consistent and strenuous efforts to heighten the artistic quality of his product he was making no serious effort to wake the upper classes of the public to the present merit of the motion picture entertainment. Since that time the writer has personally seen a letter from an exhibitor in Los Angeles, California, in which it is stated that there it is no uncommon sight to see a long line of automobiles in front of a motion picture theatre awaiting the return of their owners at the end of the "show."

While the ownership of an automobile is far from being a reliable test of culture, yet in a general way it may be said that the wealth which such luxuries indicate usually means opportunity for culture, and that the automobile owning public ought at least to be average in the social scale. At any rate, the fact stated in the Los Angeles letter proves conclusively that the motion picture reaches a class of people on the Pacific coast which would never think of attending such a form of entertainment on the Atlantic coast. New York is three thousand odd miles from Los Angeles, and the prestige which the motion picture has in that distant city would probably surprise the best informed New York manufacturer. It all goes to prove, however, that the field from which the motion picture draws its patronage is only half exploited and the American manufacturer is slow to realise it.

The Vitagraph Company, of America, has recently almost tripled the number of actors in its stock company. The theory of the company in thus keeping a large company on hand is that no limited number of persons can possibly meet the requirements as to types that the broad range of motion picture subjects requires. It is better, the company believes, to frequently have idle actors on full pay than not to have a wide selection when occasion requires. With this idea in view the company has now filled its studio with every available type, even employing foreign actors for possible use in foreign plays.

A rumour recently got abroad to the effect that two of the manufacturers in the fold of the Patents Company had decided to bolt. Lubin and Pathé were supposed to be the guilty ones. Both companies deny any such intentions, however. If there is any serious discord in the Patents Company they at least have a wonderful skill at keeping it dark. The members of the Patents Company all claim to be satisfied, and the trade generally believes them.

In a recent letter it was stated that the new non-inflammable film was here conceded to be a success This statement is, perhaps, a little too vigorous. The new film is conceded to be successful so far as being non-inflammable is concerned, and as to its other qualities there seems to be no ground for serious disparagement. On the other hand, it cannot be said that the film has proven itself perfect yet. There is some question as to shrinkage as the film ages, and there is still some trouble about frail joints. For the latter trouble a special cement has been compounded, but its durability is not yet definitely known. The former is really the more serious trouble, but will probably be adjusted with time and experiment.

Consul General Jones, of Winnipeg, Canada, reports a large and unexploited market for motion picture goods in Western Canada. "It would be profitable," he says, "for the manufacturers of moving picture machines to send a representative through Western Canada to exploit the field. In Winnipeg the form of amusement became popular only last year, and the promoters are now reaping a fine business as a result of their enterprise. The people will soon acquire a fondness for this form of amusement, and will willingly pay ten cents for admission. In this new country, where all forms of amusement are scarce, moving pictures are welcomed, and there is no reason why the manufacturers of the United States should not control the business."

At the last meeting of the Patents Company, the first full report was made as to what middlemen or "exchanges" had complied with the rule of the company that no film should be held for use longer than six months from its release date. This rule, when first adopted, was looked upon by many as most radical. The idea of the exchanges turning in vast quantities of film for destruction seemed preposterous. The report, however, not only showed that substantially all exchanges had complied with the rules, but also showed that the exchanges were glad to get rid of the old stock and were convinced of the wisdom of the rule. As an example of the satisfaction general among the exchanges on the point the case of the Vitagraph Company was interesting. Its report showed one delinquent customer, but while the report was being read a telephone call was received stating that the failure to return the old film was due to mis-shipment, and that the error had been corrected.

Apropos of the above paragraph, it may be said that while the rule referred to will apparently be lived up to, yet as a rule it is only partially adapted to meet the evils it was designed to destroy. The rule was intended in the first place to keep up the demand for new film by preventing the markets being filled up with ancient stock, and it was intended in the second place as a means of upholding the general reputation of the industry by keeping worn-out film from being exhibited. It is in the latter respect that the rule is only partially effective.

No doubt an examination of the returned film would show great contrasts as to condition of the various reels. This is due to the fact that it is not the age of the reel that determines its present condition, but rather it is the grade of service it has been subjected to. A reel will be in worse condition in one month rented to a poor grade of exhibitors than it would be in six months if handled by first-class men. The bad exhibitor allows his operator to maltreat the film, while the better class exhibitor gives it every care. Again, the cheap exhibitor will run the reel forty times a day, where the better class will run it ten times. However, there seems to be no way to discriminate at present, and the rule as it stands is at least a step in the right direction. If the European manufacturers could enforce a similar rule as to their own product used in America the result would no doubt be highly favourable to the general reputation of imported film.

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TRADE NEWS OF THE WEEK

Messrs. Markt & Co.

have now the telephone installed at their West End office, at Rupert Street and may be rung up by asking for "648 City."

Alleged Picture Disaster.

A telegram from Breslau states that at the Russian frontier town of Minsk-Liteesk serious damage and loss of life have been caused by an explosion in a kinematograph exhibition.

Electioneering by Kinematograph.

The kinematograph was used with effect in the Bermondsey election. Both Unionists and Liberals had recourse to the screen to punctuate their arguments.

The Kinematograph Bill has Become Law.

On the motion of Earl Beauchamp, the Bill was read a third time on Monday night, in the House of Lords, and was passed.

Residents Ask for Sunday Opening.

We are pleased to note, says the "Croydon Times," that in response to numerous request from residents in Croydon and the district, the management of the Electric Theatres, Ltd., have decided to re-open the theatre on Sunday, only without music.

Australian Electioneering by Kinematograph.

The kinematograph is to play an important part in the Australian General Election campaign. The Labour party are arranging for its use on a most extensive scale. Each Labour candidate will be depicted at the screen at work at his particular trade, and simultaneously his message to the electors will be exhibited. The party will also be shown at work in the House, and deliberating in caucus, and by way of variety the chief industries of the Commonwealth will be presented in panoramic succession.

Presentation to a Manager.

Mr. Rene Clayton, the popular manager of the Hippodrome, Hamilton, N.B., was in luck's way this week. In order to mark their appreciation of his kindly and successful relations with them, the staff of the Hippodrome, as well as that of the Victoria, met on the stage of the former building and presented Mr. Clayton and his charming wife with a few useful presents. Councillor Carragher, J.P., in making the presentation spoke in highly eulogistic terms of Mr. Clayton's many admirable qualities, both in his public and private capacities. The gifts to Mr. Clayton consisted of a magnificent solid silver writing set in a substantial morocco case; the gift to Mrs. Clayton was a solid silver set of knives and forks. The staff of the Wishaw Pavilion also sent to Mr. Clayton a silver-mounted ebony walking stick, and to Mrs. Clayton a beautiful silver ellydish. Mr. J. H. Keyford, assistant manager, also presented Mr. Clayton with a set of gent's brushes in silver-mounted pigskin case, and Mrs. Clayton with a lovely silver-mounted scent cabinet. All the presents bore suitable incriptions and were acknowledged in grateful terms by Mr. Clayton, whose remarks were received with every manifestation of cordiality.

Southend.

The greatest success has attended the new Theatre de Luxe opened last week by the Electric Theatres, Ltd., in the London Road. Over 1,800 people passed the enchanting portals on the opening day. The whole of the superb appointments, the comfortable seating, and the roseate glow of light produced by the numerous artistic electric lamps, was the theme of enthusiastic admiration. Another achievement for the Electric Theatres.

New Theatre at Camberwell.

The Bijou Picture Theatre (Camberwell), Ltd., of which Mr. H. T. Brickwell is Managing Director, opened its first theatre on Friday last. It is a handsome building situated in Orpheus Street, Denmark Hill, Camberwell. The interior presents an artistic appearance and it has a seating capacity of over 500. The comfortable tip-up chairs were supplied by Mr. J. S. Lyon, the well-known theatre furnisher of 112, High Holborn. The depth of the theatre is 70 feet and the rake falls from the back to the front 3 feet 6 inches. As the company cannot apply for a music license until the 6th prox. the music is provided by a Harper automatic piano. The manager in charge is Mr. Knerow. The enjoyment of the show was much enhanced by the sounds effects of the "Allefex" machine. At the conclusion of the performance Mr. H. T. Brickwell, the Managing Director of the Company, invited the representative of Messrs. A. & H. Andrews, the agents for the machine, to give a private demonstration which was highly successful.

Picture Specialist, Elocutionist, and Humorist.

It is to his keen sense of humour as well as to his indomitable energy and enterprise that Mr. Dove Paterson, whose photo we publish on page 1281, owes his undoubted popularity in Scotland. It was four years ago that he made his first big success as a motion picture specialist. That was when he gave a three night entertainment on behalf of the Royal Horticultural Society's Show, and enriched the coffers of the society by £357. A little over a year ago—in September, 1908—he started his picture career at the Gaiety Theatre, Aberdeen, where, assisted by his son, Mr. John L. Paterson, he has been brilliantly successful. The Gaiety will hold nearly 2,000 people, and the place is packed time and again. Mr. Paterson is an able elocutionist, and describes the scenes in vivid speech to his vast audiences, interspersing his dialogue with flashes of wit and humour which "bring down the house." His Saturday matinees, specially arranged for children, have become an institution with the good folk of Aberdeen, and it is not too much to say that the young Scotsmen learn more geography from his travel pictures than ever they do at school. He is a great believer in travel subjects, and never a week passes that he does not take his friends, the audience, a delightful trip either to the beauty spots of the British Isles or to the famous foreign resorts. Mr. Paterson also champions the illustrated song, and never fails to have a couple on his weekly program. In a word, he has a great affection for, and takes a personal pride in, his picture playhouse, and is ever on the *qui vive* to buy the best films and the most up-to-date machines.

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AND APPARATUS are made of the best material, wear well and are easily repaired. Satisfaction Guaranteed.

TRADE NEWS OF THE WEEK

Messrs. Markt & Co.

have now the telephone installed at their West End office, at Rupert Street and may be rung up by asking for "648 City."

Alleged Picture Disaster.

A telegram from Breslau states that at the Russian frontier town of Minsk-Liteesk serious damage and loss of life have been caused by an explosion in a kinematograph exhibition.

Electioneering by Kinematograph.

The kinematograph was used with effect in the Bermondsey election. Both Unionists and Liberals had recourse to the screen to punctuate their arguments.

The Kinematograph Bill has Become Law.

On the motion of Earl Beauchamp, the Bill was read a third time on Monday night, in the House of Lords, and was passed.

Residents Ask for Sunday Opening.

We are pleased to note, says the "Croydon Times," that in response to numerous request from residents in Croydon and the district, the management of the Electric Theatres, Ltd., have decided to re-open the theatre on Sunday, only without music.

Australian Electioneering by Kinematograph.

The kinematograph is to play an important part in the Australian General Election campaign. The Labour party are arranging for its use on a most extensive scale. Each Labour candidate will be depicted at the screen at work at his particular trade, and simultaneously his message to the electors will be exhibited. The party will also be shown at work in the House, and deliberating in caucus, and by way of variety the chief industries of the Commonwealth will be presented in panoramic succession.

Presentation to a Manager.

Mr. Rene Clayton, the popular manager of the Hippodrome, Hamilton, N.B., was in luck's way this week. In order to mark their appreciation of his kindly and successful relations with them, the staff of the Hippodrome, as well as that of the Victoria, met on the stage of the former building and presented Mr. Clayton and his charming wife with a few useful presents. Councillor Carragher, J.P., in making the presentation spoke in highly eulogistic terms of Mr. Clayton's many admirable qualities, both in his public and private capacities. The gifts to Mr. Clayton consisted of a magnificent solid silver writing set in a substantial morocco case; the gift to Mrs. Clayton was a solid silver set of knives and forks. The staff of the Wishaw Pavilion also sent to Mr. Clayton a silver-mounted ebony walking stick, and to Mrs. Clayton a beautiful silver ellydish. Mr. J. H. Keyford, assistant manager, also presented Mr. Clayton with a set of gent's brushes in silver-mounted pigskin case, and Mrs. Clayton with a lovely silver-mounted scent cabinet. All the presents bore suitable incriptions and were acknowledged in grateful terms by Mr. Clayton, whose remarks were received with every manifestation of cordiality.

Southend.

The greatest success has attended the new Theatre de Luxe opened last week by the Electric Theatres, Ltd., in the London Road. Over 1,800 people passed the enchanting portals on the opening day. The whole of the superb appointments, the comfortable seating, and the roseate glow of light produced by the numerous artistic electric lamps, was the theme of enthusiastic admiration. Another achievement for the Electric Theatres.

New Theatre at Camberwell.

The Bijou Picture Theatre (Camberwell), Ltd., of which Mr. H. T. Brickwell is Managing Director, opened its first theatre on Friday last. It is a handsome building situated in Orpheus Street, Denmark Hill, Camberwell. The interior presents an artistic appearance and it has a seating capacity of over 500. The comfortable tip-up chairs were supplied by Mr. J. S. Lyon, the well-known theatre furnisher of 112, High Holborn. The depth of the theatre is 70 feet and the rake falls from the back to the front 3 feet 6 inches. As the company cannot apply for a music license until the 6th prox. the music is provided by a Harper automatic piano. The manager in charge is Mr. Knerow. The enjoyment of the show was much enhanced by the sounds effects of the "Allefex" machine. At the conclusion of the performance Mr. H. T. Brickwell, the Managing Director of the Company, invited the representative of Messrs. A. & H. Andrews, the agents for the machine, to give a private demonstration which was highly successful.

Picture Specialist, Elocutionist, and Humorist.

It is to his keen sense of humour as well as to his indomitable energy and enterprise that Mr. Dove Paterson, whose photo we publish on page 1281, owes his undoubted popularity in Scotland. It was four years ago that he made his first big success as a motion picture specialist. That was when he gave a three night entertainment on behalf of the Royal Horticultural Society's Show, and enriched the coffers of the society by £357. A little over a year ago—in September, 1908—he started his picture career at the Gaiety Theatre, Aberdeen, where, assisted by his son, Mr. John L. Paterson, he has been brilliantly successful. The Gaiety will hold nearly 2,000 people, and the place is packed time and again. Mr. Paterson is an able elocutionist, and describes the scenes in vivid speech to his vast audiences, interspersing his dialogue with flashes of wit and humour which "bring down the house." His Saturday matinees, specially arranged for children, have become an institution with the good folk of Aberdeen, and it is not too much to say that the young Scotsmen learn more geography from his travel pictures than ever they do at school. He is a great believer in travel subjects, and never a week passes that he does not take his friends, the audience, a delightful trip either to the beauty spots of the British Isles or to the famous foreign resorts. Mr. Paterson also champions the illustrated song, and never fails to have a couple on his weekly program. In a word, he has a great affection for, and takes a personal pride in, his picture playhouse, and is ever on the *qui vive* to buy the best films and the most up-to-date machines.

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THE CELLULOID COMPANY were the inventors of the material now known as "Celluloid," and its various imitations, and also of the processes used in the manufacture, dating back to 1869.

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Telegrams: "Bendon," Glasgow.

Doing Well at Glasgow.

The picture business is going strong at Pringle's Bijou Hall and Picture Palace, both houses being crowded nightly. At the Pavilion Cinematinees large audiences are enjoying immensely the films presented by Jurys, Ltd., whilst Mr. Hengler's establishment in Sauchiehall Street is receiving a large share of patronage.

Marching on to Manchester.

It is proposed to inaugurate in Manchester a large number of kinematograph theatres. The Manchester Electric Theatres, Ltd., has the matter in hand, and the initial capital, we understand, has been subscribed. The idea of the promoters is to open small halls, beautifully designed, and to give continuous shows.

Pringle's Pushing Ahead.

Judging by the audiences that were present last week, Mr. Ralph Pringle has made a successful move in securing the Vestry Hall, Pennywell Road, Bristol, which he intends to form into a permanent picture palace. Contrary to his custom at the Colston Hall, Mr. Pringle very wisely decided to give two "shows" nightly, and one cannot but be confident of the result.

Praise for the New Bio.

Writing of the Holloway Hall recently, the *Holloway Press* remarked that it is still enjoying more than ordinary popularity, and despite the fact that exhibitions of a somewhat similar nature have sprung up not a great distance away, the pictures at Holloway Hall have not deteriorated, nor have the audiences been any less in numbers. The fact that continuous performances have been given here for almost two years speaks well for the place as an entertainment resort.

The "Allefex" Sounds Machine.

Messrs. A. & H. Andrews, the moving picture specialists, are issuing this week an eight-page brochure descriptive of their original machine for producing effects for moving pictures. The ingenuity and working of the machine is shown by the fact that it is capable of producing more than fifty different sounds as an accompaniment to pictures. These sounds are enumerated in the pamphlet, of which every showman should obtain a copy by applying to Messrs. Andrews, at 5 New Compton Street, Charing Cross Road, W.C.

The Gaiety, Aberdeen.

The Gaiety is the popular picture playhouse in Aberdeen. This is owing to the enterprise of Mr. Dove Paterson, who is fully alive to the possibilities of the picture business. He possesses also in a large degree the intuitive knowledge which has characterised all the big showmen of the time, that is a lively anticipation of the wants of the people in the way of amusement. The films this week at the Gaiety include: Was Justice Served, The Truant, The Secretary's Crime, The Burglar's Dog, Three Friends, and Bertie Foolshead as a Hero. The pictorial trip this week is to New Zealand.

Messrs. A. & H. Andrews.

Acting on instructions from Mr. Tetlow, of Messrs. Moss and Stoll's Panopticon, Cardiff, Messrs. A. & H. Andrews took some fine pictures on Saturday afternoon of the West Ham *v.* Plymouth Argyle Football Match, played at West Ham, and showed the same at the Stratford Empire the same evening with gratifying results. The same film has since been produced at Messrs. Andrews' own place at Plymouth, the St. James' Hall. On Monday next Messrs. A. & H. Andrews, Charing Cross Road, open the Victoria Hall, Colne. On Sunday night last Messrs. Andrews installed a Pathé machine at the Pavilion, Whitechapel, and they inform us were very pleased with the result. The show of pictures at the Royal Jubilee Hall, Weymouth, has now been supplemented by the installation of an "Allefex" sounds machine.

A Remedy for Scratched Film.

A material with the avowed object of successfully cleaning and renovating scratched film without injury is announced by the Filmclean Company, 47, Gerrard Street. We have not had an opportunity of testing the production, but if it does anything near what the company claim it can do, it should prove a boon to the trade. We shall say more of the process in our next issue.

Walturdaw Film Agency, Ltd.

A subsidiary company has been registered with this title to take over various film agencies and incorporate them with the celebrated Walturdaw films. The company should be a financial success from the fact that the agencies included are of such a varied character, including Vesuvio, Duskes, Messters, Welt Kinematograph Co., Deutsche Bioscope Co., Behr Bros. & Co. (Russia), and the Walturdaw Co. The importance of the undertaking is unmistakable, and as the company intend to bring out at least seven new films weekly they will be strong competitors for the British trade. One important factor in their trade will be the option purchasers will have of having their pictures on non-flam at the ordinary price. For this purpose they are exploiting a new production, which from our tests appears successful. It does not buckle, gives a good picture, and is impervious to heat or flame.

The Artograph Company,

of 8, New Compton Street, Charing Cross Road, who claim to be the "London Clearing House for Films," deserve the title judging by the variety of subjects offered in their weekly lists. Judicious advertising, a practical knowledge of the requirements of the showman, and a keen hunt after novelties are some of the factors that have made the Artograph Company. The manager gives his personal attention to all orders, whether large or small, and many shows have been rescued by his advice being followed. One feature of the business that is proving of undoubted success is the purchasing on commission for the provincial or export trade of films and material. The rate of commission is so small that this department must be a boon to showmen unable to come to London to make selection. The company always have a very large quantity of new and second-hand films in stock, embracing dramatic, comic, spectacular, trick, topical, military, art, educational, and religious subjects. A reference to our advertising columns will give some idea of the enormous stock, and they will be glad at any time to send their latest lists free on application.

New Companies.

A. E. Hubsch & Co., Ltd.—Capital, £2,000, in £1 shares. Objects: To take over the business of photographic film merchants and agents, carried on at 3, The Broadway, Ludgate Hill, E.C., as A. E. Hubsch & Co. The first subscribers are: A. E. Hubsch, 18, Charing Cross Road, W.C.; and H. A. Browne, New Court, Grafton Street, W. Private company. The first directors are: H. A. Browne and A. E. Hubsch, with £500 each per annum as remuneration. Registered office: 18, Charing Cross Road, W.C.

Cherry Kearton Ltd.—Capital, £4,500, in £1 shares (2,000 Preference). Objects: To adopt an agreement with C. Kearton and to carry on the business of photographers, publishers, booksellers, advertising agents, etc.

Arcade Picture Palace (Portsmouth), Ltd.—Registered October 21st. Capital, £2,500, in 2,250 Ordinary shares of £1 each, and 1,000 Deferred shares of 5s. each. Objects: To carry on the business of kinematograph theatre proprietors, musical, theatrical, and dramatic agents, etc. Private company. The first directors (to number not less than two or more than five) are: A. T. Masterman and A. E. Rogers. Remuneration, 2½ per cent. each (chairman, 3½ per cent.) of the nett profits remaining after 20 per cent. is paid on the Ordinary shares. Registered office, 21 Bedford Chambers, Covent Garden, W.C.

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The Williamson Kinematograph Co.

By Its Founder.

(Photograph on page 1276).

How did I come to jump from a Dispensing Chemist to a Kinematograph film maker? I did not. There was no jumping about it; it was a gradual process. My first deviation from the path of pharmaceutical recititude was when I added photographic materials to my otherwise purely chemist's stock. By that time I had become an enthusiastic amateur photographer and had established the Hove Camera Club. I made it my business at each annual meeting to bring before the members the latest advances and improvements in photography. In the autumn of 1896, realising that animated photography, as it was then very generally called, was the coming thing, I was anxious to give a display to the members of the above society. After many enquiries I decided that the only way to do this was to buy an outfit and trust to getting fees enough for shows during the winter to get my money back. (Yes, thanks, I got it back all right).

It was a "Wrench" machine of the period. When a kinematograph museum is established this will be one of the curiosities. I struggled through two winters with this machine, and went the length of fitting it into a box, adding a photographic lens and focussing arrangement and actually took several pictures with it, the negatives of which I still have. One picture was the local procession on Jubilee Day, 1907. The only film subjects I could hear of when I bought the machine were the Edison films for the Kinetoscope, 50ft. in one continuous band; Lumiere films, mostly about 50ft. in length sold by Messrs. Fuerst Bros.; and here in Brighton films of excellent quality made by the late Esme Collings.

At that time, as far as I could discover, the only practicable machine for taking pictures which was being offered for sale was the Lumiere, but the price asked for this was prohibitive. I was keenly anxious to go on making pictures, but the difficulty was to buy machinery at a reasonable price or to find a mechanic capable of carrying out one's own ideas. Each film maker at that time may be said to have been a pioneer working out his own methods and keeping them secret. Although the picures taken with my home-made machine were good enough for my own shows they were hardly good enough to sell, and it was not till the winter of 1897 that I succeeded in getting a practicable camera. In 1898 I published 12 subjects, including "Winning the gloves," and "Washing the Sweep," and I have sold copies of these subjects as recently as two years ago.

The waterproofing process recently advertised reminds me that about that time (1898) I coated the gelatine surface of the film with thin celluloid varnish and tried to do some business with it, but although buyers were interested they were not willing to pay extra for it, so the process was dropped.

By this time the dispensing business began to be looked upon as standing in the way of the proper development of the photographic business. The latter was therefore removed to more central premises in the town and the chemist's business sold. For another two years the making of kinematograph films was just a side line, while the general photographic business developed considerably. It was as much for this business as film making that in 1901 the ground was purchased and buildings erected in Wilbury Road, which are now occupied entirely for film production. The studio has been enlarged at three different times, and the factory was in 1906 refitted and adapted for film work exclusively. Up to this time it was customary to regard the negative of any good subject as a valuable asset, and such subjects as "Spring Cleaning," "Home for the Holidays," "The Deserter," "An Interesting Story," were still earning money. America was a good customer, and sales on the Continent were good. Aggregate sales of 200 copies were quite common.

In 1907 I opened in Cecil Court, my son Alan taking the position of manager. About this time we began to realise that our productions were falling off in quality, particularly in the matter of steadiness upon the sheet. We therefore set ourselves the task of making this right. We tried various makers' perforators, cameras and printers, and refitted throughout on the one we thought best, but still we were not satisfied with results. My second son Colin then joined us; an experimental workshop was set up, and perforator, camera, and printer made. By using these machines we are able to show a print from a negative taken in two sections by two exposures on the same subject without the slightest perceptible movement on the sheet. The negative is made by making an exposure through a mask which cuts the picture in half horizontally, then reversing the mask and exposing the other half. The effect in projecting is to show a picture with a thin unvarying line in the middle. If anyone can suggest a more severe test we shall be pleased to try it. We spent a year in perfecting these machines. Although these were at first intended solely for our own use, we have now arranged to manufacture in quantities and put them upon the market.

Reverting to the position of film makers in 1906, they were very well satisfied with themselves and were making money. To-day they can made films like "How they made a man of Billy Brown," and sell barely copies enough to pay the cost of production; yet this film runs for 16 consecutive weeks at one show. Certainly this is a position which causes one furiously to think. Anything else you want to know?

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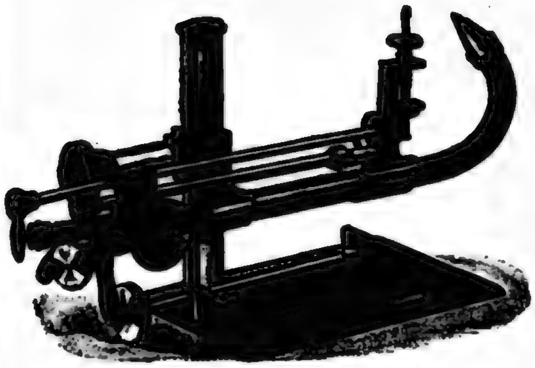

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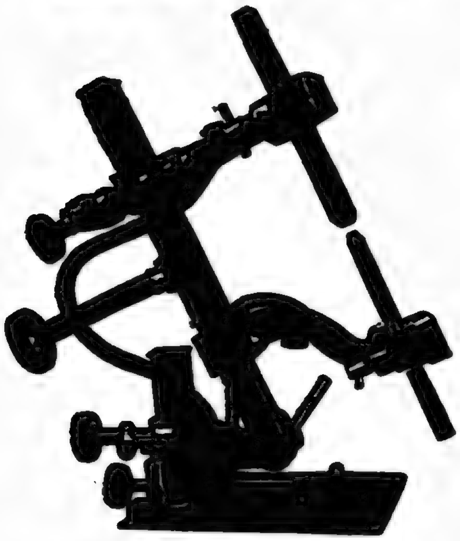

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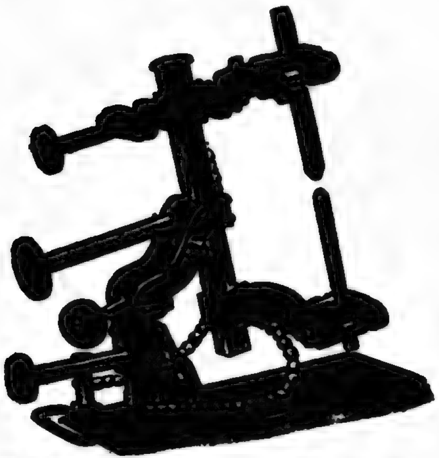

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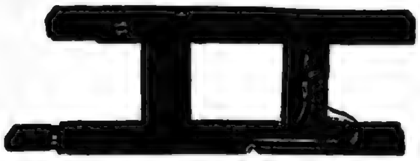

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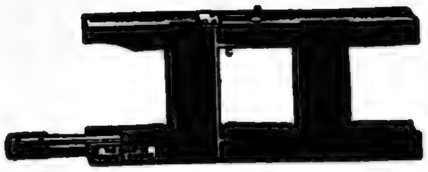

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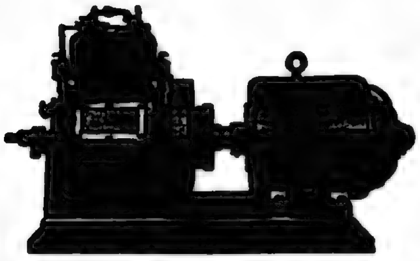

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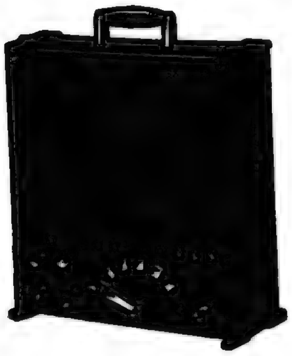

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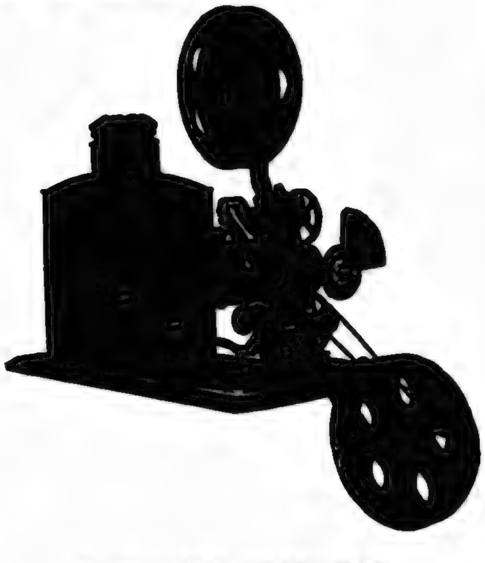

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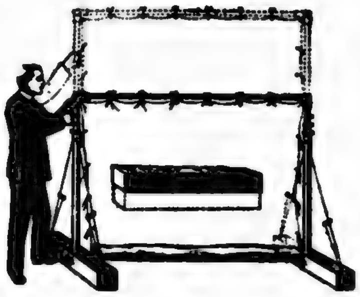

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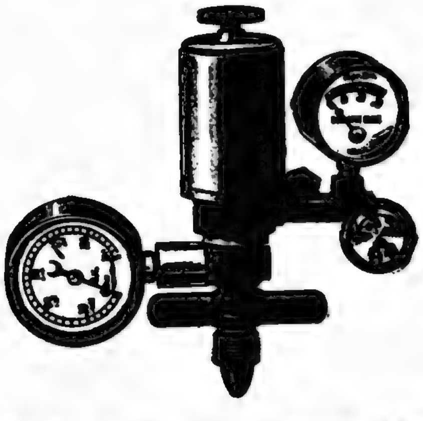

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ESTABLISHED 1816
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A Leading English Producer and His History.

(Photo on Page 1272).

Mr. G. H. Cricks is one of the select band who joined the film business in its very earliest days in this country, and yet have been able to keep pace with the more stringent demands of latter day conditions. Several years as manager of a large photographic dealer's business gave him an insight into matters photographic which proved of the utmost value when he joined the old Blair Company and obtained his first introduction to the trade of which he is now so prominent a member. The Blair Company was at that time in a position somewhat akin to that now occupied by Eastman, that is to say, they had a practical monopoly of the supply of film base.

When Mr. Cricks speaks of these early days one is at once struck by the names of people at that time prominent in the film field, who have since entirely dropped out. In addition to Paul, Warwick, and Hepworth, still in the business, there were Chard, of Great Portland Street, and quite a number making their headquarters at Brighton, these including Esmé Collings (now dead) and Mr. G. A. Smith, in addition to Mr. Williamson, the only one in the town now remaining in the business. Mr. Cricks supplied all of these with their raw material. At that time the price of raw film was 2d. per foot and finished prints were sold first at a shilling and later at eightpence. No wonder there is an element of regret in the manner in which some of these gentlemen allude to the good old times!

From the Blair Company, Mr. Cricks went all through the practical part of the business, from taking the negative, developing and printing, to selling the finished picture. Coming to the conclusion that "a rolling stone gathers no moss," he set himself to make a permanent niche in the business, a start being made in a small office in Great Queen Street, with a stage of equally modest proportions at the back of the Swan Brewery, Fulham. Things were very primitive in those days, and Mr. Cricks and his partner, Mr. H. M. Sharp, did practically all the work between them—the first being in charge of the operating and staging, the latter doing the office work, and the two sharing the dark room labours between them. Even in those early days the Lion's Head films were noted for their acting, and subjects such as "Wife's Revenge," "Nobbling the Derby Favourite," "Drink and Repentance," and other of their early issues are in no way behind modern productions in this particular, their dramatic films at the time being probably the finest acted on the market. During our conversation Mr. Cricks gave away the secret; it was due to the fact that they were able to draw upon the services of a company performing at one of the leading London theatres, and so procured talent far superior to the average used for films in those days.

Harking back a bit, we had some interesting illustrations of the difficulties of camera work in the early days. Mr. Cricks then worked with one of the old Gaumont cameras without light-tight boxes and lens calibrations, and recalled an instance where he had the filming of an event of great public interest with this instrument. On this occasion, by the way, he exposed 165 feet of film and produced a finished picture of 150 feet—a very small percentage of wastage.

"This is the way you had to go to work," said Mr. Cricks. "First plank your camera down in the best position obtainable and focus up. Fix lens in position, then pencil-mark the position of the camera on the stand. Take the camera off and put the film in it, in the dark sack which you always carried with you. Then carefully replace camera in the position marked, take your picture, and go home trusting in Providence as to the result. No one was more surprised than myself on this occasion when I obtained a film which Mr. Maskelyne thought the best result secured in London that day."

Of recent developments in the business the most importan has been the entry of Mr. J. H. Martin as partner, which occurred in February, 1908, and more recently the opening of an office for the sale of goods at the Film House, Gerrard Street, under Mr. Cricks' management. The great increase in the firm's business Mr. Cricks ascribed in a great measure to Mr. Martin's ability as producer in turning out such a large percentage of winners, and we did not quarrel with his statement that at least half of the recent issues come under that head. But like all successful firms they are eager for further triumphs, and Mr. Cricks hinted at some big developments at the producing end which would enable them to keep pace with the demand for subjects, one of the few difficulties they have to contend with since Lion's Head subjects leaped into popularity, being due to the limited capacity of the factory. As regards this winter's subjects, one interesting feature of the output will be a special series of travel subjects, which operators have been securing all the summer in various parts of the Continent, while an effort will be made to still further increase the technical merit of the film by a more liberal use of tinting and toning, for which a special plant has been recently laid down at the Mitcham factory. As an English maker, Mr. Cricks is naturally proud of the fact that his was the first English firm to regularly use this method of improving the effectiveness of their films. It may be added here that Mr. Cricks claimed a like credit for the English trade in the matter of titles as a part of the film itself, which his firm were the first in England to use on all their pictures, although other firms had at times put a title on some of their pictures.

A chance remark of ours led Mr. Cricks to air one of his few grievances.

"I am the first to admit," he said, "the beautiful quality of so many of the foreign films, but some of the subjects!—really, they are quite foreign to British taste, and I am surprised that some of them are ever screened. You know the sort of thing I mean. There is always someone running off with someone else's wife, and even more suggestive themes are handled. I do not think these subjects can do the business any good, and am particularly careful that nothing that can offend even an hyper-sensitive person should get into our films.

"While I am grumbling, may I point out another matter in which I think many manufacturers treat their customers rather hardly? I refer to the practice of hanging up all the good subjects until the 'season'—so called—so that the renter is swamped with film at one part of the year and almost denuded at another. During the last summer, we have consistently put out films, both in number and quality up to those which were released in the winter—this you know for yourself from such subjects as 'Salomé,' 'Boxing Fever,' 'Butcher Boy,' and others."

"Do you think any early alterations likely in the constitution of the business? A revival of the Convention, for instance?"

"I hope to Heaven not," said Mr. Cricks, emphatically. "I think the scheme originated by the K.M.A. was worthy of more support than it received, particularly as regards limiting the life of the film, which would be to the advantage of every section of the business, but my experience at Paris convinced me that any effort to work with some of the Continental makers was a case of mixing oil and water. My method of business is to find out my requirements and fill them myself as far as possible."

"Have you any alterations to suggest in present methods?"

"As a manufacturer, I can regard a show somewhat as a member of the public, and after visiting a good many I have been particularly struck by the remissness of English exhibitors as compared with those of the Continent in the matter of effects. Anything which adds to the realism of the show should be cultivated. I think the day will come—and the sooner the better—when every film will be accompanied by a specially composed or adapted piece of music. This idea, by the way, was used in conjunction with a film of 'East

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(IF YOU ARE AN EXHIBITOR)

- **BECAUSE**—They include a greater number of headliners in proportion to output than any other make.
- Your patrons, after they have seen one of our subjects, will come again to the show whenever a Lion's Head film is advertised.
- They are noted for novelty of plot, clean treatment, and good quality.
- Past issues have included some of the best comics ever issued to the Trade, and future subjects will include even greater laughter raisers—a rare class of subject nowadays.

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Lynne,' produced by me for Harrisons, of Berners Street, in the early days; we recommending that slow music be used at one scene, and 'When Other Lips' sung in another."

"But before anything else is done," concluded Mr. Cricks, "it should be seen that a projector is only put into the hands of a man capable of working it properly. A 'handle turner' is no good—you want a man who is capable of increasing or lessening the speed of projection as required by the picture, and so on. When you have got a good operator you have gone a fair way towards the perfect show."

Edison Manufacturing Co., Ltd:

ITS BIRTH AND PROGRESS.

In the year 1887 Mr. Edison devised the first kinetoscope, but it was then only possible for one person at a time to view the pictures. This, however, did not satisfy Mr. Edison, because it was his original idea to devise an instrument to do for the eye what the phonograph does for the ear.

From that date to the present time the Edison Manufacturing Company have been continuously adding improvements with the result that the Edison Projecting Kinetoscope still holds a leading position in projecting animated pictures.

The latest machine—the Underwriter's Model (type "B")—is fitted with the one-pin movement. This movement cuts down the flicker, increases the illumination, brilliancy, and definition of the pictures, owing to its being possible to use a small revolving shutter, and permits four-fifths of the light reaching the screen. Like all Edison machines, the parts are interchangeable. It is also fitted with automatic shutter, automatic take up, film guards, and film magazines.

The production of film subjects has also received due consideration, in order to sustain the well-earned reputation of this Company. This is evidenced by the enterprise they have displayed by engaging the services of gifted writers and dramatists to write the stories of their films, and of talented artists to portray them. The Edison film subjects are produced in the United States. Their studio, an imposing structure fitted with all necessary and modern requirements, is situated at Bedford Park, Bronx, New York. It is one hundred feet in length by sixty feet in width, the stage being sixty feet by forty feet, having a total height of forty-five feet, with a proscenium opening of thirty feet.

The main building is of re-inforced concrete, and contains dressing rooms, offices, costume room, janitor's apartments, and the developing plant.

The head office in England for the Edison Manufacturing Company is at 100 Victoria Road, Willesden, London, N.W., but for the convenience of their numerous clients they have showrooms at 25a, Clerkenwell Road, London, E.C., where all information can be obtained.

The Wrench Film Company.

We hear that the above company have been directing the whole of their energies throughout the summer months to the accumulation of negatives with the result that they have secured a comprehensive and unique series which will be released at frequent intervals. Owing to the present unsettled condition of the foreign trade the releases will not be so frequent as they will be later on. We are informed that they have had an operator in Norway for almost eight weeks, so that we quite anticipate some excellent subjects from the Land of the Vikings. One subject will be released on November 19th entitled The Land of the Lapps, the Midnight Sun, which the company anticipate will be in great demand owing to its superb quality and exceptional novelty. The film released last week entitled His Little Sister, has met with a large sale. It is full of pathos from start to finish, and portrays one of the most realistic pieces on record, even to the hydrant of water. This subject is 310 feet, and those of our readers who have not seen it would be well advised to write the Wrench Film Company, whose address is 50 Gray's Inn Road W.C.

A Prophetic Film Subject

THE URBAN COMPANY'S "AIRSHIP DESTROYERS."

The Urban Company's London studio is responsible for a remarkably clever piece of staging in the film with the above title, which shows what *may* happen in the near future when aeroplanes have been perfected to the point of being practicable engines of war. The subject is particularly apropos at the present moment, when aviation, as a result of the Doncaster and Blackpool meetings, is a subject of popular interest, and showmen should make a point of inspecting this, the latest product of Urban ingenuity in trick photography.

"Preparation" opens the film, supplies are being loaded up at the "aero-camp," and the airships start on their journey. Then we get a glimpse of an inventor's love story. Accepted by the girl of his choice, the hero is faced with the opposition of her father. He determines to win the girl by one means or another, and the announcement that the invading aerial fleet is in sight provides the opportunity—for his invention is an aerial torpedo.

Section 2 of the film gives us a vivid idea of the deck of one of the invading craft, from which shells are being dropped on the enemy below. An armoured motor pursues the aeroplane and discharges shells from high angle guns, until it is utterly destroyed by a dropped shell.

Then the railway is wrecked by a hail of shells from the air, an heroic operator in one of the signal boxes meeting death at his post.

A vividly shown battle in mid-air ensues, in which the invaders completely wreck the defending fleet, afterwards proceeding to wreck the town. The hero's sweetheart's house is in flames, but he rescues her gallantly and at the risk of his own life.

"Defence" is the third section of the subject. The hero, assisted by his sweetheart, is seen despatching the airship destroyer on its mission. Steered by wireless electricity, it rushes unerringly at one of the airships; one flash and the airship is doomed and falls downwards, a mass of flames, into the waters of a lake, on the surface of which a few floating pieces of wreckage are all that is left of it.

With victory secured by the invention of the hero, the latter becomes a welcome suitor to the parents of his sweetheart, and all ends well, with "wife, success, and happiness secured by the airship destroyer."

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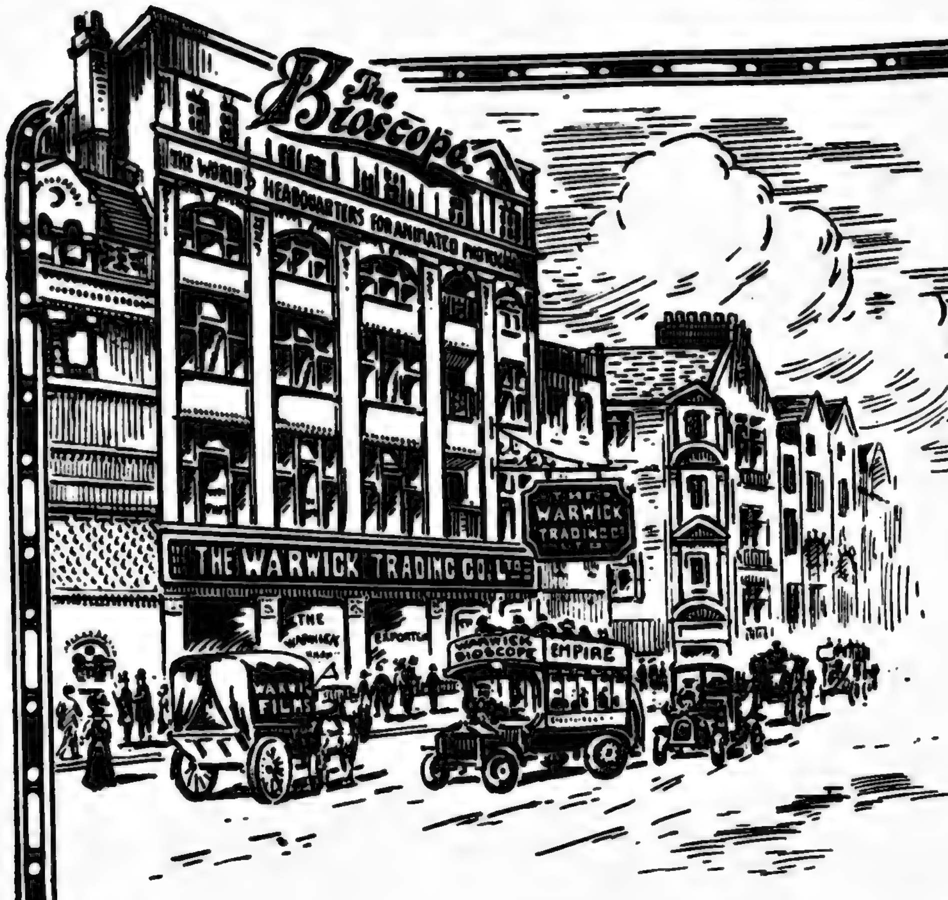
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The Future of the Warwick.

A TALK WITH MESSRS. SMITH AND JEAPES.

Rumour has been particularly free with the name of the Warwick Trading Company of late, and we regarded the publication of our International Number as a suitable opportunity to ask for an authoritative pronouncement as to the future of the Company. We found Mr. J. W. Smith not at all perturbed by the various statements circulating in the trade, but fully satisfied by the business at present being done by the Company and by the prospects for the future. That the latter are more than ordinarily promising will be seen further on in this article, and we should first give prominence to Mr. Smith's emphatic contradiction of the statement that the Warwick Company was changing hands, or that fresh directors have been elected. The Board remains exactly as it was twelve months ago and the business will be carried on exactly as in the past, except for the fact that Mr. Smith, who has been acting as assistant manager, has now been put in general charge of the business as manager, and that, in addition to their own films, the Company will in future sell a number of the best Continental makers' films as agents.

"We shall handle exclusively in this country," said Mr. Smith. "The subjects of the makers for whom Messrs. Raleigh & Robert—the Continental Warwick Company—are agents in Paris, and these subjects with those of our own make will afford a regular weekly output of six films of all classes. Among these makers are Ambrosio—author of the remarkable 'Nero' film issued this week—Stella, and many others, everywhere recognised as being in the first rank, and with the improvements we are making in our own product, I am confident that we shall have a weekly list of films second to none in the trade for variety and quality."

"What improvements are intended in the Warwick films?"

"Well," said Mr. Smith, "we shall not rest satisfied until we have brought our pictures right up to the level of the Continental makers. To show you that we are not sparing pains in this direction, I may tell you that Mr. W. C. Jeapes has rejoined the Company as engineer, with the intention of devoting practically all his time to finding improvements in the dark room apparatus and to undertake research work in the photographic department so as to secure a steadier picture and better quality. Although he has only been a short time at work, several important modifications in our cameras, perforators, printers, etc., have been made at his suggestion, and one or two trial subjects made by the new system are really wonderfully steady and clear. I do not, however, want to say too much about this at present, preferring to wait until we are prepared to place the results before the showmen. The same remark applies to the new projector we are shortly bringing out, which has quite a new movement, with a much quicker change than usual, giving a practically flickerless picture."

"Anything new about the Cinephone?"

"No, except that we are pushing it with all the vigour we possess, and that we shall in future issue one or more new subjects every week."

Supplementing our chat with Mr. Smith by a call upon Mr. Jeapes, we soon had evidence that the Warwick have secured a gentleman with unusually good qualifications for the work he has undertaken. Mr. Jeapes holds we should not care to say how many patents in connection with various trades, and joining the film business in its very early days, soon turned his inventive talent to account by producing an arc lamp with a greatly improved carbon holder—this improvement has now been adopted by practically every arc lamp maker. Later he produced a projector giving a remarkable steady picture, which was used successfully in some of the most popular halls in London. It was, however, upon his early experiences with the camera that our talk mainly turned—of the days when working for the Palace, Empire, and other halls, he made many records in the topical field which, even with the improved apparatus of to-day, have never been beaten. Mr. Jeapes recalled one particularly busy week six years ago.

"Mr. Tennant, of the Empire, had asked me to get pictures of both the Grand National and the Lincoln meetings," he said. "They both occurred in the same week—one on Wednesday and one on Friday—and I determined to have each on the screen a few hours after the event. I secured guards' vans both at Euston and King's Cross, and fitted them both up with everything necessary for development. On Tuesday I left King's Cross by the 4.30, converting the van into a darkroom *en route* and sleeping in it. In the morning I duly got my picture of the race at Lincoln, caught the first train back, developing and printing in my van on the way up to London, and got the picture on in the evening. On the Thursday I travelled by the night train from Euston to Liverpool, again fitting up my darkroom on the way, arrived in town in the morning, and once again got my picture. This I took by myself with one camera—securing the parade first and also getting the start, the horses rounding the bend, and the finish—which meant some running about, I can assure you. At that time exclusive rights were not thought of, and Mason, of the Biograph Company, was also taking the race for his firm. I remember he offered me a champagne supper if I succeeded in getting out the picture the same night. I just managed it by working hard on the return journey.

"The following year I took the Grand National for the Palace. In this case, I reached Euston with the undeveloped negative at 25 minutes to 10, rushed round to my premises in Charing Cross Road, and developed, dried, and printed a copy from it which reached the Palace a few minutes after eleven. Chas. Morton, the then manager, was tremendously pleased, and I think Mr. Jones, of the London Cinematograph Co., who was then at the Palace, will tell you that the race has never been done in a shorter time.

"Another 'rush' film was that of the Bourbon wedding at King's Norton. We took 800 feet of the ceremony at one o'clock and had 600 feet showing at the Palace the same night. I can still recall the anxiety of the Duke of Orleans that we should get a copy out in time to show his guests. Although he did not know it, a print had already been sent to London. When it was at length completed he called for champagne to drink our health."

"How did you come to join the business, Mr. Jeapes?"

"Through 'Edison' Thomas, as he was called, who at that time ran the pictures at the Royal, Holborn, Walham Green, Clapham, and elsewhere. I for some time ran the show at the Standard Music Hall for him—the price then was somewhere about £20 a week for a short turn. I had a curious experience here. One evening at about 8.30, Mr. Bradford, the manager, came to my box and ordered me to pack up as quickly as possible. I went to Victoria with him and was pushed in a train with a ticket for Paris—with no further orders than to call on Marinelli, the agent there, for instructions where to open. I stayed in Paris nine months! One of my recollections of that city is going to Pathé's for an operator to take a picture of the Grand Prix. You will see how things have altered when I tell you that they hadn't a man in the place who could do it. Nowadays, I daresay, you could get a score or more from the same firm. They are not the only firm who have seen changes," concluded Mr. Jeapes, "and the trade is now firmly established and of recognised importance, but to many of us the old days, with all their trials, were enjoyable in every way, and we would not have missed them for worlds."

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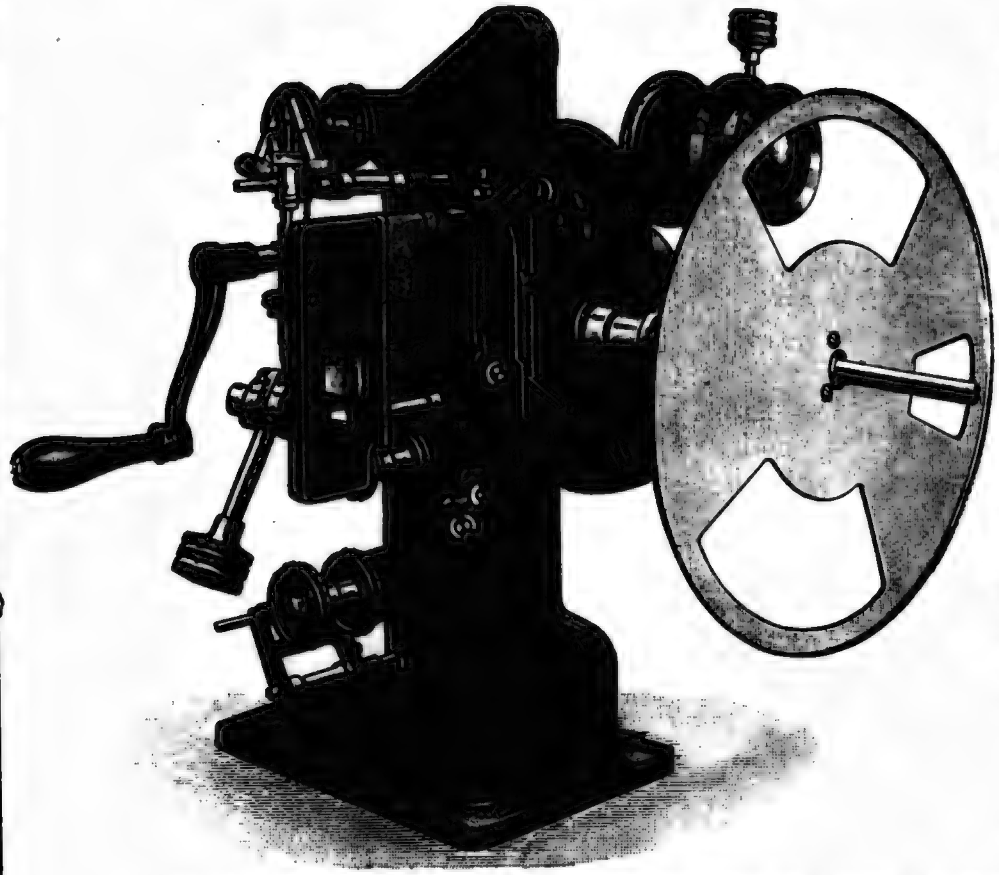

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The Problem of Film Selection.

By P. E. STOW (Clarendon Film Co.)

It was recently stated at a meeting of Kinematograph manufacturers in London that the number of films produced weekly throughout the world amounted to not less than 120 subjects, and in face of this statement it is very distressing to reflect upon the number of quite ineffective films that are customarily exhibited at our modern picture palaces. It is impossible to believe that with such an enormous number of samples to select from an experienced showman could not put together a program of a very much more attractive and entertaining description.

We are told that some buyers are influenced in their choice by the price per foot of films submitted, but although such shortsightedness is frequently met with in all businesses, I prefer at present to leave this side of the question unanswered and devote my attention to the various other causes affecting the matter, for whatever the cause may be, there is no doubt that the selection of subjects to-day is in many cases inexcusable, and as the future of the industry entirely depends upon the appreciation of the public for the subjects of the pictures, the importance of selection cannot be overestimated.

MR. P. E. STOW.

I have never met a reliable man who would pretend to be an infallible judge of the reception which the public will accord to a Kinematograph picture. From experience he learns that his judgment is unreliable. The same remark applies to the theatrical producer. If we run through the names of the most famous actor-managers, or the most successful producers of stage plays, there is not one amongst them who has not at times put on a play which from the public point of view has proved an absolute fiasco. Now in theatrical productions the difficulty would seem to be less easy to account for, those responsible are as a rule concerned for many weeks, sometimes months, in organising rehearsals, etc., and it seems strange that the cause of failure does not become evident during this time.

The film buyer, however, is in a different position, he has to see the subject and make up his mind right away. Frequently he has a large number of films to run through from which he must select, and if this is so we may feel sure that his judgment will be considerably biassed by considerations which will not affect the audience. For instance, if he is first shown a very long and very bad, yet highly coloured, picture, with an extremely indefinite plot, it is probable that he will become so "kinematired" as to be incapable of appreciating a succeeding subject—the points of which may appeal very strongly to a holiday crowd.

Now one question which I maintain is of vast importance to the entire trade is—What is the reason of the difference of effect on the mind of an unprejudiced individual or on the collective mind of an audience. I think that it can be sufficiently accounted for on psychological grounds alone—it is an essential difference—a law of nature.

The human mind is a dual organism and the two sides work independently, we may either use our intellectual faculties or we may give way to our imaginative and emotional sentiments, but we cannot exercise both characteristics at one and the same time, unless our attention is only partly interested. Now a buyer in selecting his subjects exerts as a rule his intellectual and analytical faculties whilst an audience view a picture from a purely emotional standpoint, and any decisions likely to be arrived at relative to the interest of the film subject would be directly opposed to one another for the following reasons. The buyer's brain is busy in an entirely unemotional state, he is occupied in noting the various merits and demerits of the mounting, colouring or photography, etc. Details of the acting attract his attention only if they are very pronounced and the impression left upon his mind is of the general effect of the production from the point of view of technique. I do not wish to say that this is his intentional view, but it is of necessity the view he must take from force of circumstances outside his control. He is using his best judgment to arrive at a definite decision of importance and all his objective faculties are on the alert.

On the other hand the audience who look upon the same film story do so from an altogether different point of view, they have come out to enjoy themselves, they are in sympathy with the actors, their emotions are easily excited either by the dramatic sentimental or comic situations (provided they exist) in the film, and the technical details which occupied the entire attention of the buyer do not have more effect upon the well tuned audience than merely to add to or detract somewhat from the general effect of the complete story.

A crowd is always under the influence of the majority, and the majority are never inclined to be critical, being swayed in any direction by the force of emotionalism. To ask an individual to accept the story of a play or a picture in the spirit in which an audience would receive it would be absurd. Unless he were in a state of maudlin sentimentality induced by drink he could not do so. Try to imagine the painful efforts of a solitary stall holder in his endeavours to sympathise with the grotesque dramatic situations of a successful Drury Lane drama!

Enough, I think, has been said to carry my point, and the question I wish to put to the multitude of your readers is, what is the best way of putting an end to the present unscientific, unnatural selection, and enable the public to judge for themselves of the suitability of each picture produced? Could this be done I am convinced that we should see marked improvement in the reception given to the pictures in our theatres to-day.

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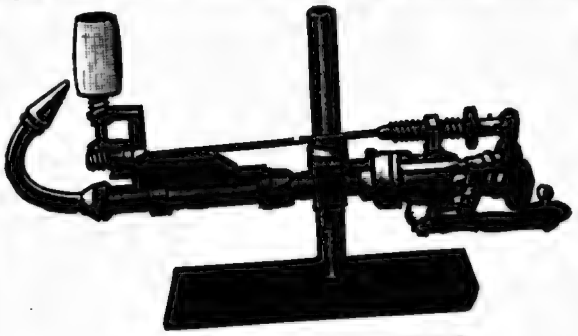

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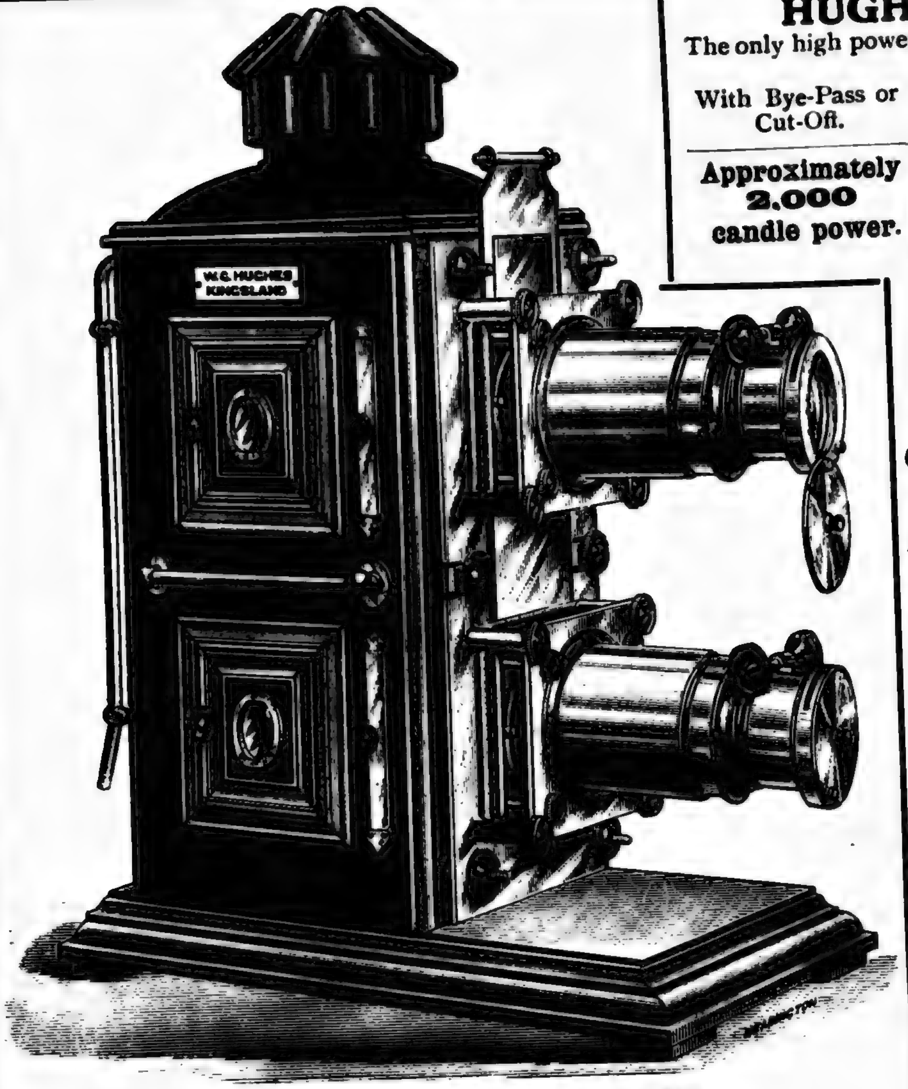

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Brief Biographies.

A Summary of the careers of some of the leading Living Picture Entertainers and Traders whose photos we publish elsewhere.

Mr. DIXON SCOTT.

(Photo, page 1274.)

It is now a little over a year ago since Mr. Scott, proprietor of The Kino, Jarrow, and The Royal Kino, Hebburn, made his debut in the business by opening the Kino at Jarrow. This hall had been run previously, but without success, and as trade was at a very low ebb in the town at the time, many prophesied that Mr. Scott's venture was foredoomed to failure; but, thanks to his enterprising management, the Kino attained at a bound a success which it still maintains. This success is perhaps not to be wondered at when one considers the excellence of Mr. Scott's business methods, for he knows how to obtain and hold the interest of the people.

A feature which no doubt helped to popularise his hall—after, of course, the excellence of his programmes—were the Kino songs. These were cleverly written by Mr. Scott and set to popular melodies. They were printed in his bills, and thrown on the screen each evening, when the audiences sang them heartily.

In August last Mr. Scott opened the Theatre Royal, Hebburn—now known as the Royal Kino—and this, like his Jarrow hall, has "caught on" immensely. He has recently been featuring local films of his own production, and these have been much appreciated by his patrons.

Mr. Scott, although young, is a much-travelled man, with a keen, alert personality which makes itself felt, and I predict a brilliant future for him.

MISS T. FULLER.

(Photo, page 1274).

Miss Fuller, whose portrait we have the pleasure to give, is the manageress of the Parkhurst Theatre, Holloway, one of the largest and best equipped picture halls in London. In the difficult art of management Miss Fuller is facile princeps. She is quick, alert, tactful, and courteous, and her indefatigable efforts to promote the comfort of the great crowds which daily fill the "Parkhurst" finds their reward in the ever increasing patronage and in the fact that there has never been a hitch at the theatre since her installation as manageress. Previous to her advent into the kinematograph business, Miss Fuller was in the theatrical profession as a burlesque artist and illusionist, and has had the honour to appear before our present Queen. She entered the service of Electric Theatres, Ltd., in 1907, and continued with them until April, 1908, when she accepted the offer of Mr. G. W. Grant, the astute managing-director of the Biograph Theatres, Ltd., to go to the Parkhurst Theatre, where she has been, she told a Kinematograph representative, most comfortable.

Mr. GEORGE PAULL.

(Photo, page 1274).

Mr. Paull, manager of the Argyle Picture Hall, Hebburn-on-Tyne, is quite a recent entrant into the kinematograph world; but what he lacks in experience he more than makes up for in enterprise. He showed us how to open a hall by inviting the Chairman of the local District Council, Councillor John Lazenby, J.P., to perform the formal opening ceremony. The invitation was extended to the Council, and other five Town Councillors accompanied Mr. Lazenby on the stage that evening. At the initial performance all his best seats were reserved for members of the Town Council and the Council Officials, etc., who were also invited to attend. He has good advertising ideas; and, among other things, is putting on a stock of competitions which range from go-as-you-please to funny face contests.

Mr. HARRY SCOTT.

(Photo, page 1274).

Few men have mastered every detail in the business in the remarkably short space of time as has the subject of our sketch, the manager and lecturer at the Royal Kino, Hebburn-on-Tyne.

He was until February of this year an engineer in the P. and O. service, which he then left to take up duties under his brother (Mr. Dixon Scott) at the Kino, Jarrow. With his previous engineering experience he soon became an expert operator; and we remember one occasion, when a serious breakdown occurred and the operator was unable to cope with the situation, Mr. Scott remedied the defect—which necessitated taking the projector to pieces—and had the show running again in a few minutes.

Lecturing next claimed Mr. Scott's attention, and in this he proved successful. He has recently been installed as manager at the Royal Kino, Hebburn, where he also lectures, and he fills the post admirably.

While lecturing, Mr. Scott not only furnishes a running commentary of the plot of the picture on the screen, but also fits in dialogue which heightens the effect wonderfully; and while this is perhaps best felt in the comedy subjects those requiring a touch of pathos are handled with equal felicity by him. While listening to Mr. Scott lecturing, I have been reminded of a quotation which once struck me very forcibly: "Have something to say. Say it! Stop talking," for he does not believe in superfluity, but just the judicious "enough."

Mr. A. C. CAMPBELL.

Mrs. A. C. Campbell, now occupies the position of manageress of the Cottrell and Campbell picture show at Chopwell, near Newcastle. Her connection with this class of entertainment dates back some years.

She, along with her husband, Mr. Arthur C. Campbell, has ever taken a great interest in the kinematograph business, and has, after years of toil, achieved great success. Mrs. Campbell is a native of Manchester.

Mr. A. CORELLI.

Mr. Arthur Corelli, the proprietor of the Ellesmere Port Hippodrome and Picture Palace, has had a long and eventful career in connection with Music Halls, Picture Shows, and kindred enterprises. He has been in harness for more than 30 years, and in many countries. His claim to be the first Operator and Manager to give an exhibition of Animated Pictures in the provinces is, we think, well founded. He is extremely popular at Ellesmere Port, where he has built up a very successful business.

Mr. W. D. WALKER.

(Photo, page 1275).

Mr. William Dewhurst Walker, the head of the Safety Bioscope Company at Kentish Town, is 40 years of age, and a Lancastrian. He has seen a good deal of service in the show world, having been in the phonograph and kinetoscope business some fifteen or twenty years ago. He has shown in practically all the more important towns from the South Coast to the far North of Scotland. Mr. Walker remembers the time when it was impossible to get films without buying a machine, that is to say, not a projector as we know it today, but an Edison kinetoscope. And a film of 45 feet in length would cost about £6 10s. He and his brother, Mr. J. D. Walker, made the first kinetoscope of English manufacture when they were working together at Halifax. The usual price of kinetoscopes in those days was £108! With characteristic energy and intuitive inventiveness the brothers Walker succeeded in constructing an improved machine for £60. Film was so scarce in those days that they had to give up making machines for the want of it. Cement for mending purposes, was worth a guinea an ounce. The motive power necessary to drive the kinetoscope required three accumulators, each weighing 90lbs.! To-day Mr. Walker is reaping the reward of those periods of pioneering. He occupies a substantial position as a manufacturer and a renter. By his business aptitude he has earned the confidence of showmen all over the country. Throughout the British Isles the Safety Bioscope Hiring Service is known as a reliable service. At the present moment over 200 showmen avail themselves of its unique advantages. And not only for its promptitude, punctuality and reliability in film hiring is the firm noted, but as kinematograph outfitters and manufacturers to the trade. The Safety Projector and the fire proof operating houses and fire proof spool boxes made by this company are well known and appreciated. Very shortly the Safety Bioscope Company will put on the market a new smoke proof operating chamber, and also a new spool box, which will obviate the difficulty in threading.

The business of the Company since its establishment two and a half years' ago has been a record of steady progress. This year its development necessitated removal to larger premises, and in June last the firm migrated from Parkhill Road to "Bioscope House," Southampton Road, and in closer proximity to the factory in Southampton Mews. In the conduct of its ever increasing business of the Safety Bioscope Co., Mr. Walker is ably assisted by his courteous partner, Mr. C. A. S. Escott.

Mr. G. HENDERSON.

(Photo, page 1281).

Mr. G. Henderson has been a deeply interested follower of the animated picture industry since its very beginning, in 1896.

Being an ardent temperance worker, he hailed with great pleasure, the advent of what he conceived to be a means of widening the scope, as well as extending the usefuness of Saturday entertainments for the people.

Under his management, kinematograph pictures were introduced at the weekly concerts in Stockton-on-Tees, when the cost was abnormally high. A fee of £4 for a single exhibition of 8 films, the length of which aggregated 320 feet, is a contrast to what is possible nowadays.

Mr. Henderson devoted a vast amount of spare time to this kind of work, and was also useful to the Durham Miners' Association at the beginning of their Aged Miners Homes Fund. By a series of three tours in the mining villages, he raised over £500 net for that purpose.

As a matter of business, Mr. Henderson was among the first to realise the advantage to showmen of a hire system, and about 6 years ago began in a small way at Stockton to lend out films. Two years ago the business was removed to Newcastle-on-Tyne, and under the name of "The North of England Film Bureau," and the efficient management of his son, Mr. Jas. Henderson, is now one of the reliable sources to which the men of the North look for "The Latest" and "The Best."

The firm have lately put down a thoroughly complete plant for developing and printing, and some real good local subjects are being turned out. It is in contemplation to erect a studio and we may hope that in the not distant future, Tyneside Stories, via kinematography may be offered to the showmen in the British Isles.

"PRINCE" BENDON.

(Photo, page 1281).

Prince Bendon, the famous ventriloquial comedian started in his profession in 1880, and for many years has run his own companies in Scotland and England. His annual Scotch tours are always looked upon as one of the best entertainments in the country. He is a first-class entertainer himself and always performs when out with his own company. One of the first to give kinematograph exhibitions in this country when the pictures were very small indeed, he is now the head of the Bendon Trading Co., the Scottish film hirers and publishers and a practical kinematographer and electrician. While touring Scotland he sends his company and luggage by train, and goes by road himself in his motor car. He holds records for hill-climbing in England, Ireland and Scotland on the cycle, and is an all-round athlete as well as something of an inventor.

COUNCILLOR SIDNEY BACON.

(Photo, page 1281).

Councillor Sidney Bacon is the son of Mr. James Bacon, the well-known photographer in Newcastle and Leeds, and commenced his theatrical career in 1905, and since then has controlled theatres in Birmingham, West Hartlepool, Stockton-on-Tees, Newcastle, and Gateshead-on-Tyne. He was elected a member of the Gateshead Town Council in 1906, and having recently disposed of his theatrical interests, is devoting his energies and capital towards the acquiring and permanent establishment of halls devoted exclusively to kinematograph entertainments, and is now lessee of the following: Victoria Hall, York; St. James' Hall, Kingston-on-Thames; Public Hall, Erith; Public Hall, Carlisle.

Messrs. BELL & McDONALD.

(Photos, page 1284).

For eight years Mr. Bell has been connected with photography, in which business he has been very successful. During this last twelve months he took up the position of business manager, while Mr. McDonald acted as head manager, for the King's Picture Co., who have secured the splendid Temperance Hall, Barrington Street, wherein they have run a successful animated picture show since January 10th, 1909.

Mr. W. MOULD.

(Photo, page 1284).

Mr. W. Mould was showing moving pictures to an audience in North Shields at his "Central Palace," in the year 1901. At that time people used to look at them with every curiosity, and not until three years ago did they alter their views, when pictures became a popular amusement. For the past eight years Mr. Mould has never passed a week without exhibiting pictures of some description as part of his programme.

Mr. LINDEN TRAVERS.

(Photo, page 1284).

Mr. Linden Travers is well known in the North of England as a pictorial entertainer—he was probably the first to introduce illustrated songs in the North Eastern Counties, where he has travelled for the past 20 years, in the winter, taking engagements in all the towns on his circuit. As a descriptive lecturer he is best known in connection with his illustrated lecture entitled, "What I saw in South Africa," but many travel subjects have been used with great success in the summers. For nine years he has conducted the Tynemouth Palace, this year most successful under the newly-formed company whose general manager he now is. Sunday Pictorial Recitals are given every week in Tynemouth Palace as well as a short exhibition of pictures nightly.

Mr. F. W. DE LINTMEN.

(Photo, page 1284).

Two years ago this gentleman opened the Prudential Hall at South Shields for the Imperial Picture Co., and now he is sole proprietor. For many years he has been greatly interested in kinematography and thoroughly understands the business. His subjects are always of the best, and the Imperial Picture Co., since its commencement, has been a tremendous success.

Mr. WILL CLARK.

(Photo, page 1284).

Has been in the picture business for 7 years. Having toured several shows through Scotland, Ireland, and England, he finally came to rest with Messrs. Wilkie and Harrison some time ago, and holds the responsible position of manager at the Cosy Picture Hall, South Shields. Mr. Clark always manages to please his audiences, and his business of late has been terrific.

Mr. SARONIE.

(Photo. page 1285).

Mr. Saronie is in the front rank of Liverpool photographers, and through his own efforts and good workmanship he has built up a large and successful business. He is also the proprietor of The Picture Show at the Tranmere Music Hall, Birkenhead. Mr. Saronie is an originator, for he has introduced many novel schemes, ideas, and competitions into his shows for the benefit of his audiences, and perhaps, incidentally, his own. He was one of the pioneers of the business, for, more than a decade ago, he opened many picture shows in the North of England. Mr. Saronie tells us that the greatest difficulty in those days was to prevent a general stampede of the front row audience when the pictures showed horses or locomotives rushing in their direction. To-day a 1st standard boy will watch a Messina earthquake unmoved.

Mr. A. C. CAMPBELL.

(Photo. page 1285).

A native of Manchester, where he was born in the year 1882, our subject, at the early age of 15, took out a combination of his own and travelled the country for a considerable period, during which time he met with varying success. Relinquishing this, however, he put in his lot with Colonel Clark's up-to-date living pictures (of Manchester), and for some time did well, after which he joined in with Mr. George Kemp of Leicester, who was at that time running a show named the Kinematograph De Lux.

After a three years' engagement with this gentleman, our subject advanced another step and was engaged by Messrs. Ralph and Pedley's American enterprise (of Northampton and London), with whom he stayed for about two years, leaving them to take up a responsible position with Mr. J. J. Cottrell, of Liverpool. After almost three years in this capacity, Mr. Campbell opened out for Mr. Cottrell, the picture hall, known as Daly's Hall, Consett, at which place he now resides. He was also given the management of Cottrell's picture hall at Spennymoor last year, and is at the present time running in partnership with Mr. Cottrell at Chopwell. Mr. Campbell has now resided in Conseit for eleven months, during which period he has won a lot of friends and naturally become very popular.

He also commands the management of all Mr. Cottrell's picture shows, and at each of these there is nothing presented but the best. He is now in his 28th year, and as a manager, has already proved himself far superior to many who are double his years. We tender our heartiest congratulations to him, coupled with our best wishes for his future success.

Mr. GEORGE BLACK.

(Photo. page 1285).

Although he is a native of Newcastle, where he was born in 1858, Mr. Black claims to have spent his younger days in North Shields.

It was after a long stay of fifteen years with that "Prince of Managers," Mercer H. Simpson, whom he joined at the Theatre Royal, Birmingham, that he first started his career in the picture business. During his time here, having seen the first crude display of animated pictures, he realised the future possibilities of the kinematograph, and managed to secure a machine with which he gave displays at various towns in the Midlands, the public paying 1s. to see a couple of pictures which did not last ten minutes. They were about 200 feet in length, and afford a remarkable comparison with the present programmes, the public are being given 6.000 feet of high-class pictures at a charge of from 2d. upwards.

After many years of steady work Mr. Black has become interested in three picture halls, and sole proprietor of two, on the North-East coast. The latter are the "Boro," North Shields, and the "Palace," West Hartlepool. The others are "Tivoli," South Shields, one at Sunderland, and a new hall which is under construction at Gateshead. This hall, when completed, will be one of the largest and finest in the country, and its opening is fixed for New Year Week. It will be provided with a large stage, full orchestra, and everything else necessary for a first-class entertainment. The place throughout is to be illuminated with electricity. The operating box will be built on the outside of the building, and equipped with up-to-date fire-proof spools, etc. The whole building will be complete in every detail.

The circuit manager for Mr. Black is his son, Mr. George Black, Junior, who is a keen business man like his father. Mr. G. B., jnr., is worthy of his responsible position, which he fills in an excellent manner. The good quality of the pictures he obtains has made "Black's" pictures a household word.

Mr. J. F. WOOD.

(Photo. page 1285).

Mr. John Frederick Wood is the proprietor of the very successful picture shows at the Queen's Hall, Birkenhead, the Town Hall, Pontypridd, and the Bath Hall, Speke Road, Garston. His connection with the business has been a long one, for we find he was the moving picture operator at the old Hengler's Circus 10 years ago. Since this time he has earned for himself a very considerable reputation as an operator which stands him in good stead as a proprietor. In 1902 he married Miss Florence Lorrell, who has been an admirable helpmeet both in business and private life. The success of the business under the guidance of such experienced workers is assured.

Mr. W. S. SANGSTER.

(Photo. page 1288).

Mr. Sangster, operator at "The Empire," Middleborough, commenced his career with the original American Biograph Co., with whom he went through all the practical routine of the trade, including the taking and making of pictures, developing, printing, etc. This was in the very early days of the business, "the experimental period of animated photography."

His first engagement in operating for the public was at the Palace, London, when he showed the first "Grand National" taken by the kinematograph, a thing then considered almost impossible, but, which was successfully carried out, and the film shown by him at 10 o'clock the evening of the race, at that time the greatest achievement in picture making.

Another important film of which Mr. Sangster had the first handling was the Sharkey and Jeffries fight. Up to that time, says Mr. Sangster, it was undoubtedly the largest picture taken, over 2½ hours being occupied in showing it. The machine then in use was one of the open type arc, the animation being secured by a 40 to 50 pictures per second, the continual strain on the eyes consequently being most severe.

It was a curious thing, continued Mr. Sangster, that the reversing of pictures came about quite accidentally; the negative being inadvertently put in the printing machine the wrong way, and when the positive was projected, it was discovered that the film was reversed.

Mr. Sangster has had many exciting experiences while taking pictures. On one occasion he relates how, when taking the trials of the torpedo-destroyer "Viper," off the Tyne, "we did not allow for the wash of the boat, as it turned the buoys on the measured mile, consequently we were nearly swamped, and had to resort to our empty film tins to bale out the boat to prevent us sinking."

Mr. Sangster concluded, "In my humble opinion I am quite convinced that kinematograph pictures now will always be a popular form of entertainment for the people, for, as Sir George Newnes once remarked, "That which the Press described, the Bioscope faithfully pourtrayed.' "

Mr. A. TURPIN.

(Photo. page 1288.)

A theatre manager of some 17 years experience, Mr. Turpin has spent six years in Sheffield as assistant-manager at the Theatre Royal, joining Mr. Frederick Baugh in July, 1907, at the "Grand," then conducted as a vaudeville theatre, where many of the foremost variety artistes of the present day commenced his career. He came prominently into the motion picture business early in 1908, and during that time the Grand Electric Theatre, Sheffield, has broken all records in attendances. Mr. Turpin's experience has been gained in London, Croydon, Sunderland, Birmingham and South Africa, and several tours of the United Kingdom.

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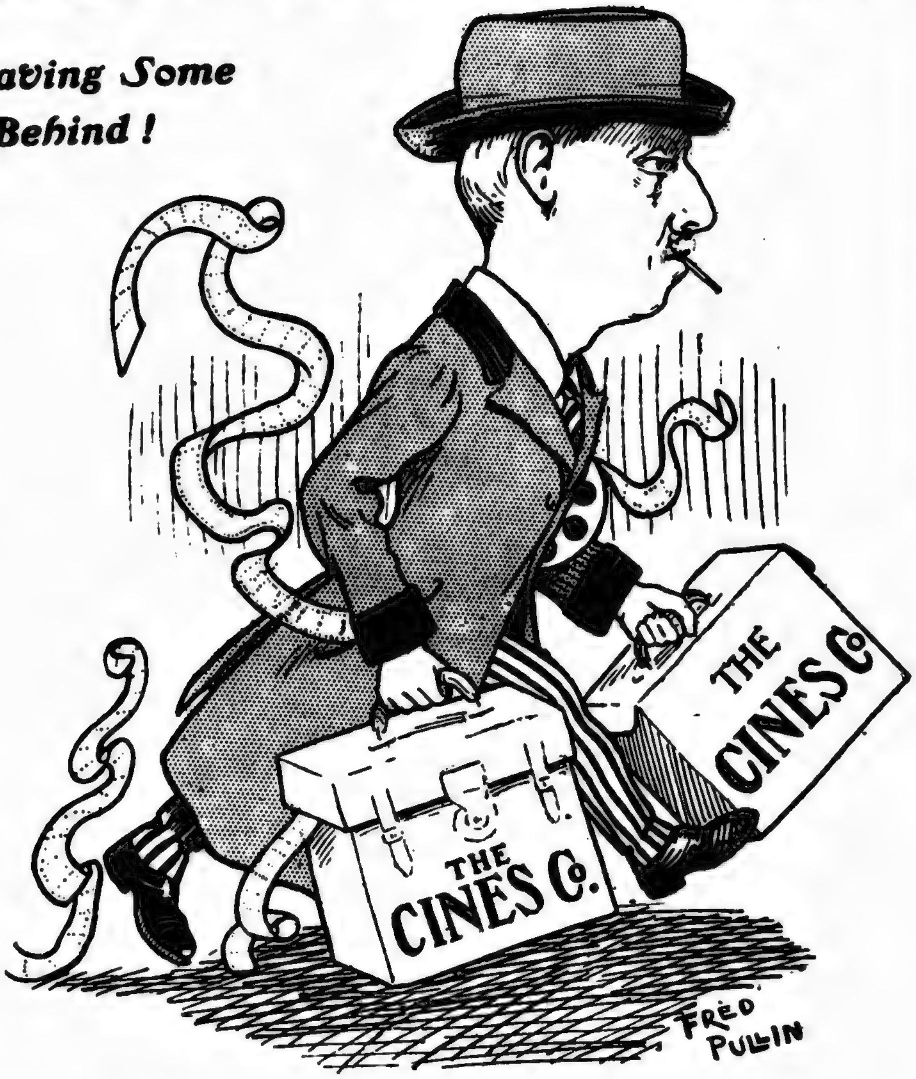
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Mr. J. J. COTTRELL.

(Photo, page 1288).

Mr. John James Cottrell, professional swimmer, showman and picture show proprietor was born at Liverpool, in 1873. At the early age of three years, he made his debut in the swimming business, afterwards performing before Royalty, and for many years following he travelled almost all over the world with his shows. Nearly 13 years ago he became interested in kinematography, and from that time onwards he has travelled the country up and down as proprietor of four living picture shows, carrying with him his own electric plant.

Mr. H. BARCLAY.

(Photo, page 1288).

Mr. Harry Barclay, the popular manager of the Co-operative Hall, St. Helens, was originally intended for the brewing trade, but as he puts it, 12 months later he fell into a vat of beer, and his was not the body needed to improve the beer. Owing to his popularity as a song and dance artiste at smoking concerts, he was persuaded by his friends to go upon the music hall stage. During his career on the boards he has appeared in all the leading halls in Great Britain and Ireland. "The World in Motion" Company saw in him an excellent manager, and their perception has been justified, for as he told us the other day, his employers are satisfied with him, and he is satisfied with the "job."

Mr. A. RUSSELL.

(Photo, page 1288).

Mr. Arthur Russell is the very popular manager of The World in Motion Company at the New Century Hall, Wigan. He has been connected with the Company for four years, and the greater part of the time has been occupied in the discharge of the important duties of District Manager. When the World in Motion Company decided to open at Wigan, Mr. Russell was selected as the first manager, with the result that his success has been so great that they have kept him there. Many novel features have been introduced by him and it is pleasing to learn that the premises had to be recently enlarged to hold the greatly increased audiences.

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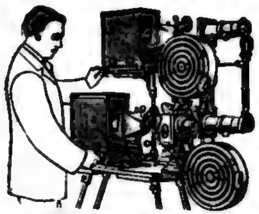

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In reply to various rumours, we here state our price is still 4d. per foot net, and when the superior and superb quality of our films, unsurpassed for staging, acting, and general excellence are taken into consideration, this price is a low one, and could not be reduced.

Applications for Agents in the English Colonies, where not already represented, are cordially invited.

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Two Progressive Showmen.

Messrs. Albert and Horace Andrews are two comparatively young men in the trade, who are born showmen. They have never done anything else, unlike many people who have recently rushed into the ranks. *Père* Andrews was an old showman himself, travelling the country with a kinetoscope, and the boys have been "following in father's footsteps" ever since. Even the kinetoscope paid with the additional attraction of variety turns, and the name of Andrews as an itinerary showman is well known in the northern counties. With the advent of the kinematograph, however, the young Andrews engaged in the more ambitious flight, and very soon Messrs. A. & H. Andrews were known far and wide throughout the provinces, both north and south, and in the midlands, as the proprietors of popular pictures. One of the best tests of the popularity of their shows was shown by their periodic travel back in their own tracks.

They have now established their headquarters in London, having opened an office and showrooms, at 5 New Compton Street, Charing Cross Road. Besides being showmen themselves they are prepared to supply any requirement that a showman can require, from a projector to a picture, the operating box, and the operator as well. They will even undertake the fitting up of a theatre complete. With an extensive knowledge of film work, they are able as experienced showmen to act as "guide, philosopher, and friend," in the selection of film subjects to suit different localities. They have a great belief in the attraction of music to a picture theatre, and always put in a band at their own theatres, so that the provision for a good band on the lowest terms is one of their specialities. They have just put on the market an "effects" machine, of which everyone who has heard it, speaks in the highest terms of praise. It is called the "Allefex," and it is said that there isn't a sound a showman wants that it doesn't produce, even to the jingling of gold, because that always comes where the "Allefex" is installed.

A Leading American Renter.

(*Photograph on Page* 1275).

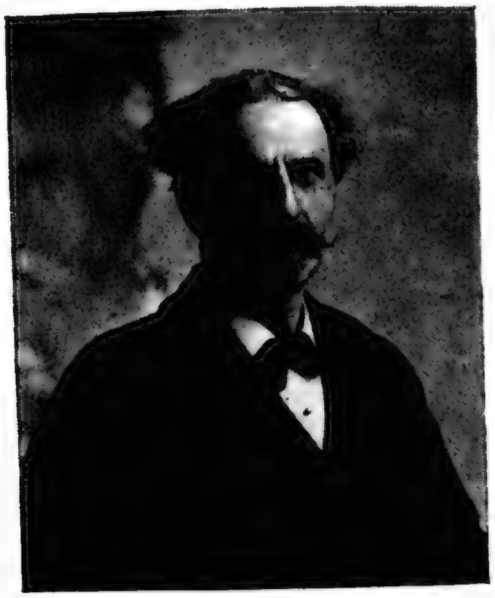
Mr. Wm. H. Swanson, one of the pioneers of the film business in the States, and one of the largest renters in that country, recently came prominently before the notice of the European trade by his action in relinquishing the licenses he held from the Patents Co. and joining the Independent movement, then newly organised, and in which he still occupies a leading position, being Secretary of the National Independent Moving Picture Alliance. He was previously President of the Film Service Association.

The W. H. Swanson Co. have their large offices in Chicago, Omaha, and St. Louis, the former being the headquarters of the company, and one of the largest establishments in the world devoted to the living picture business. In addition to his rental business, Mr. Swanson makes a feature of the complete equipment of moving picture shows.

A Pioneer Picture Pianist.

Henry J. Bowen was christened Captain Kettle while at the late Royal Aquarium, from his likeness to that individual, and also his adventurous anecdotes of show life. He is one of the oldest showmen in the country, having been manager and pianist with touring theatrical companies (and that is where the lessons were learnt for picture playing) and almost every kind of show, from John o' Groats to Land's End. There is no doubt he initiated and made a success of a new role, as descriptive pianist-lecturer or musical conductor of picture shows.

To be effective, the descriptive music required is an art in itself, entailing the mastery of technique. Capt. Kettle is far from a virtuoso, yet the impression he creates on the audience is great, as almost every action in the picture has appropriate music. Musicians should notice in the Captain's dramatic and pathetic music the very frequent use of tonic minors, the diminished 7ths, and the dominant 8th. His object is to make an impression on the audience by the tenderness of the pathos, the soft dreamy music of the love scenes, and the effectiveness of the mysterious. Not like a pianist who, in the picture of Christ entering Jerusalem on the back of an ass, played "You'll not catch me on a gee-gee's back again."



"CAPTAIN KETTLE."

Captain Kettle plays without a light, on a Erard grand, on the floor, speaking and playing, with few exceptions, almost simultaneously. The audience may not acknowledge a good picture pianist's work; he must make them "feel" it, and Capt. Kettle does it.

The greatest compliment paid to him was, in my opinion, when, during a picture ocean storm scene, he played that beautiful hymn, "Eternal Father strong to save," with such an organ-like tone, and pathetic rendering as to make hundreds of moist eyes among the audience.

A commencial traveller said, in a hotel smoke room, that he had seen a picture three times, the "Three Musketeers," and could not catch the drift of it; when he saw it a fourth time, with Capt. Kettle's music and short verbal explanation, the improvement was marvellous.

The essential points in a good picture-pianist, are tact, ability to play with proper affinity to the picture, quickness of perception, and unobtrusiveness.

It must be gratifying to Capt. Kettle, when he puts in an appearance at every children's matinee on Saturday, to see the waving of caps and hear the roar of welcome from 2,000 little lungs. On two occasions he has saved what might have been a panic by his control over them.

Blackburn Rover.

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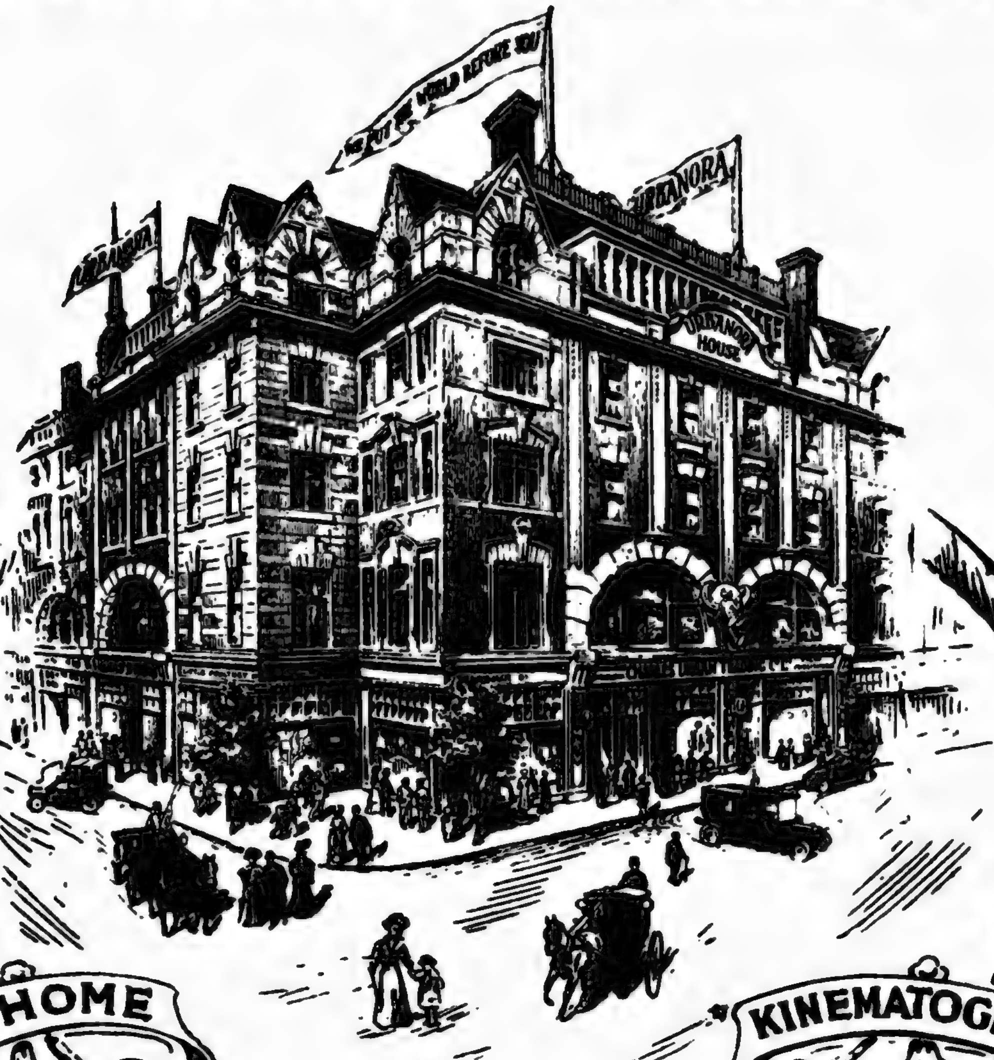
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"It is almost impossible to conceive the amount of labour, the voyages, the experiments, and the processes which the production of the thousands of films listed has entailed, and the Company must be congratulated on the vast range of activity in every field of knowledge and research, which can by means of these films be brought to the eyes and minds of those who sit comfortably installed in the moving picture exhibition. The Catalogue is in itself an encyclopædia of the most up-to-date character in the subjects named, and the films, many of which we have seen upon the screen, are most instructive and interesting."

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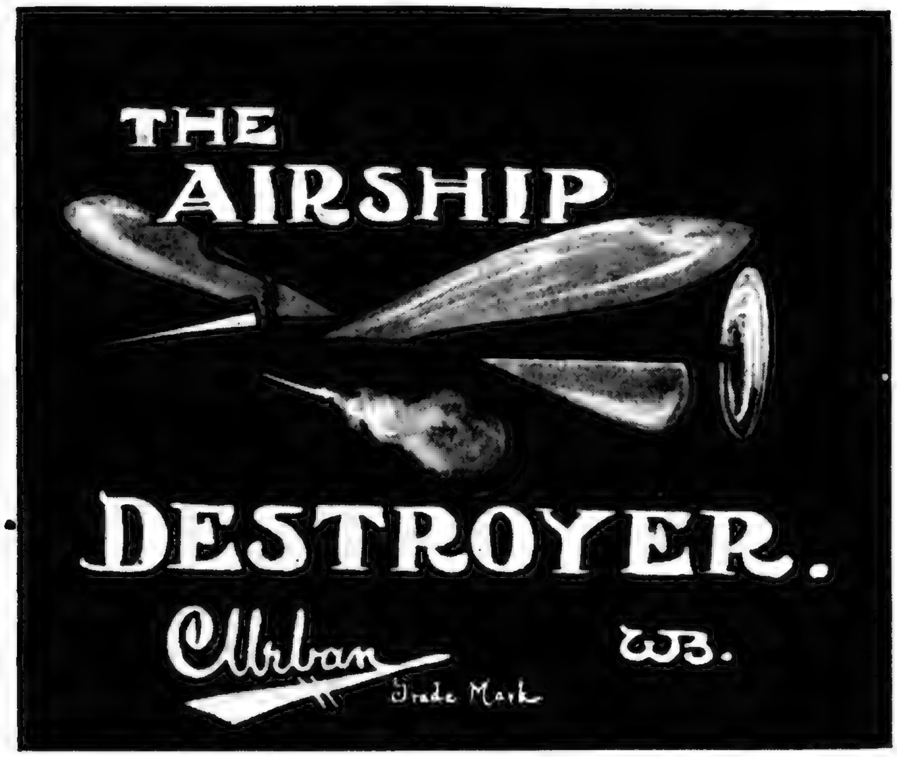

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State, Educational, Scientific and General Recognition of the Kinematograph.

BY CHAS. URBAN, F.Z.S.

Ninty-nine citizens in every hundred view the kinematograph from the amusement standpoint. They see motion pictures in the halls, palaces, and shows; they talk about them with wonderment, especially if a trick, "magic," or comic subject has touched their fancy. They laugh—and why shouldn't they laugh? They cry—equally within their rights; better cry over a picture than about a reality! They are thrilled, shocked, startled, charmed, fascinated in turn; they are even unconsciously educated and elevated—and here the *real* mission of the kinematograph begins.

Ten to fifteen years of labour, research, patience, expenditure of energy and capital, countless disappointments, many successes—in travel, natural history, microscopy, medical and surgical science, political economy, industrial development, and scores of other fields are now beginning to make their mark.

We have been laughed at for promulgating our educational theories. Old systems were good enough, why try new ones? For school purposes the magic lantern slide was considered sufficiently instructive, and prejudice had to be lived down. Take your children to a magic lantern show, or to a lecture illustrated by slides only. The pictures are excellent, the subjects are charming. They are *pictures*. Your son, your daughter, your wife, your father and mother, your aunts and cousins—they all delight in pictures—everybody does.

But Pictures in Motion! Pictures of living, breathing, animate things; pictures illustrating life in far away lands, far away races, far away customs, ———? Curiosity and desire for knowledge are universal. Your savage in Java is no less interested in your manners and customs than you are in his. He privately views you with the same patronising contempt that you extend to him—only you don't know it. You are to him what he is to you—a heathen. But motion pictures span the breach; enlightenment is mutual; admiration and a feeling of lofty superiority equally so. By their means he is educated and civilised, and you are, almost unconsciously, instructed and genuinely diverted.

Constantly "pegging away" is bearing the usual fruit. It is breaking through prejudices, convincing sceptics, winning over former enemies of the kinematograph, and it may safely be predicted that the ends so long conscientiously and strenuously worked for are in sight.

The kinematograph as an amusing factor, has worked its way into every country and almost every town in the world; but while its day as an educational medium is only just dawning, its effects and usefulness in schools, classrooms, and laboratories will be found incalculable. Installed in numerous State departments—of the United States of America, France, Germany, Italy, Austria, and elsewhere, to illustrate naval, military, and other movements, it acts not only as an efficient recruiting agency for countries where service is voluntary, not only as a means of securing popular appreciation, but as means of securing records of a confidential and permanent nature of national value, to be treasured amongst the archives for staff and general instruction of a thoroughness which cannot be obtained by other means.

Great Britain is proverbially slow to recognise, or, at any rate, adopt any improvement upon existing methods; but the naval and military authorities of this country, realising the usefulness and value of the kinematograph as an educative and recording agent, have permanently installed the device for the instruction of their cadets and officers in strategic and other official directions. Much remains; its usefulness as a recruiting agent, for instance, is undoubted, and a thousand reasons for full governmental recognition could easily be adduced.

In science—agricultural, botanical, zoological, medical, and many other branches—the installation of the kinematograph is proving of inestimable benefit. In bacteriological research, especiallly with reference to agriculture and public health, the adoption of the system is also full of promise. In America the Department of Agriculture is going thoroughly into the business, and official recognition is freely accorded of the utilitarian value of the moving picture as a means of disseminating valuable knowledge amongst farmers, breeders of cattle, horses, sheep, and farm animals.

But the greatest triumph to date is that of presenting the hues and tints of Nature in their natural colours. Long dreamed of, experimented with, every "wild cat" scheme "protected" in the Patent Office, the presentment of motion pictures in natural colours was to prove the coping of the whole kinematograph structure. But colours never came, except those obtained by crude hand-coloured, stencil, or other mechanical methods, until in March, 1908, at Urbanora House, the press and public were convinced by actual demonstration, of the success of Kinemacolor.

The gorgeous hues for which the photographer has vainly striven and ceaselessly yearned since the day when a visible image was formed by a lens, are now possible of reproduction in actual motion pictures, and the world's happenings, reproduced in the tints of nature, are daily reproduced in the three principal theatres of the three principal capitals of Europe—the Palace Theatre, London, the Folies Bergeres, Paris, and the Winter Garten, Berlin.

The system is not complicated. The pictures are produced by means of the standard projector, one film, and one lens, with absolute simplicity. This statement is not an advertising scheme, but one of bare fact. Press opinions on the project bear out every particular, and it is only given here to show the great strides—educational and scientific—which has been made during the past two years, in an industry which, though not yet having attained its majority, employs hundreds of thousands of people, and finds scope for millions of pounds of capital in its working.

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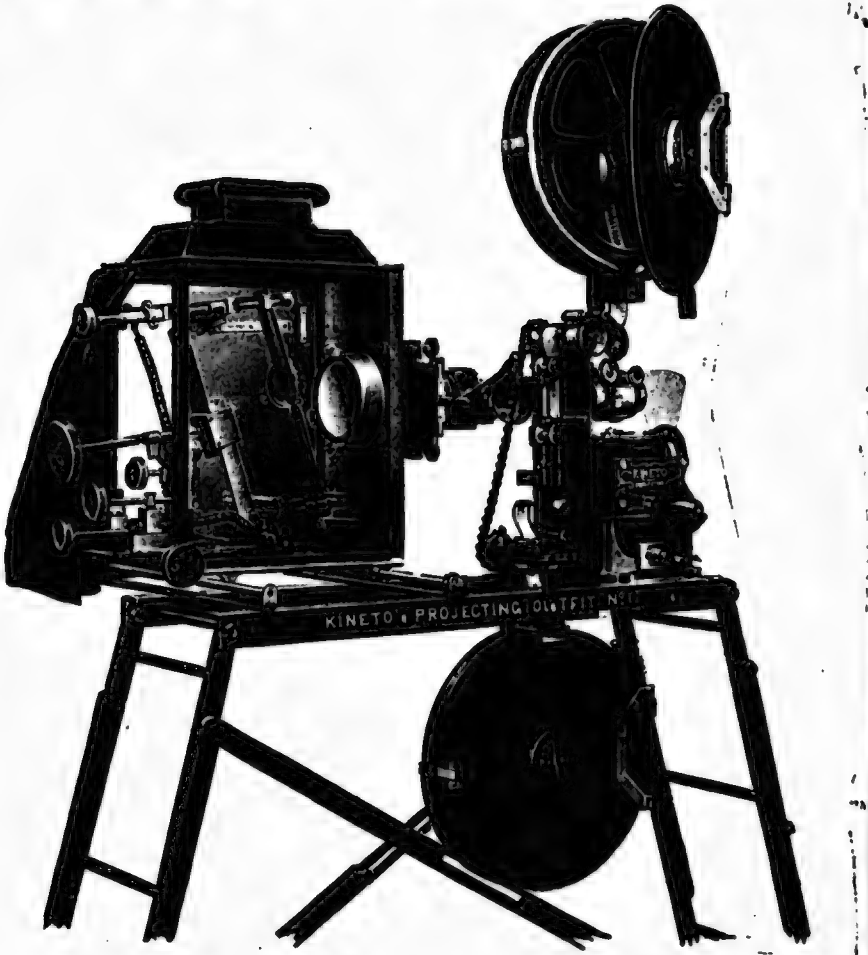

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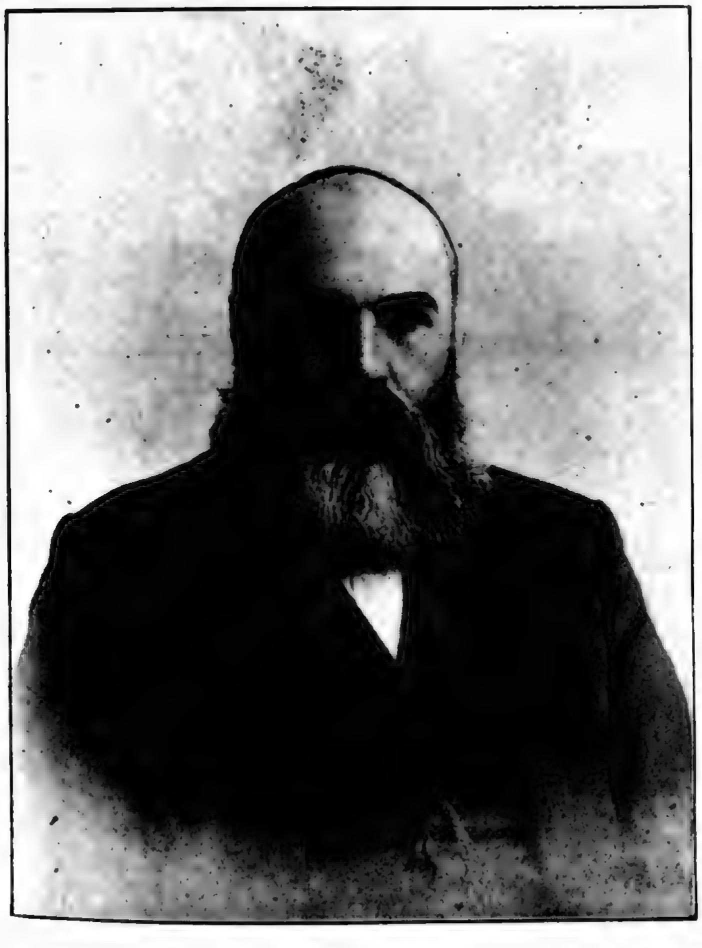
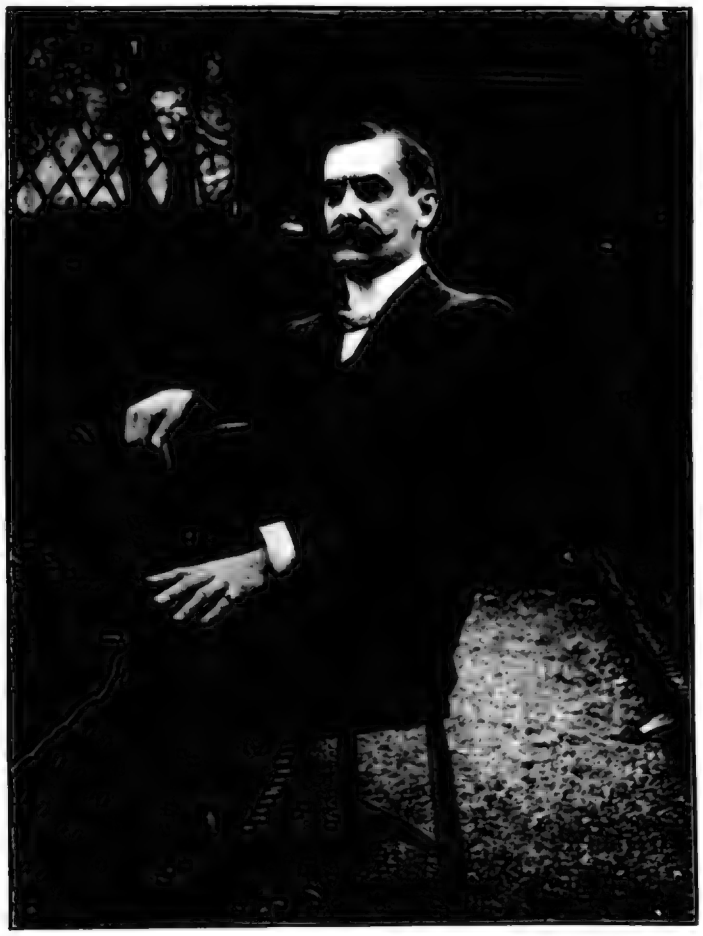
Some Trade Celebrities.

By the courtesy of our friends we are able to give protraits of many who have taken a leading part in the motion picture industry. Subscribers to our journal in far quarters of the globe will now be able to identify the individuals with what to them have hitherto been but a name, and thus a closer relationship will be afforded. We regret, owing to late arrival, many have had to be excluded, but from time to time they will appear in our ordinary issues.



MR. B. MALDEN, SEN.



MR. E. H. WILKIE.

Above will be found two excellent protraits of famous Optical-Lantern Experts. "Professor" B. J. Malden i the accepted "doyen" of all professional lectures and under the title "Lantern Rays" a few weeks since, we had the pleasure of reporting an interview with the evergreen original. Mr. Wilkie, although unfortunately not in robust health, has nevertheless been able to afford us drawings illustrating the Old Polytechnic Optical Room, which appear on another page of this issue. Both gentlemen were for many years prominently associated with the Regent Street Institution.

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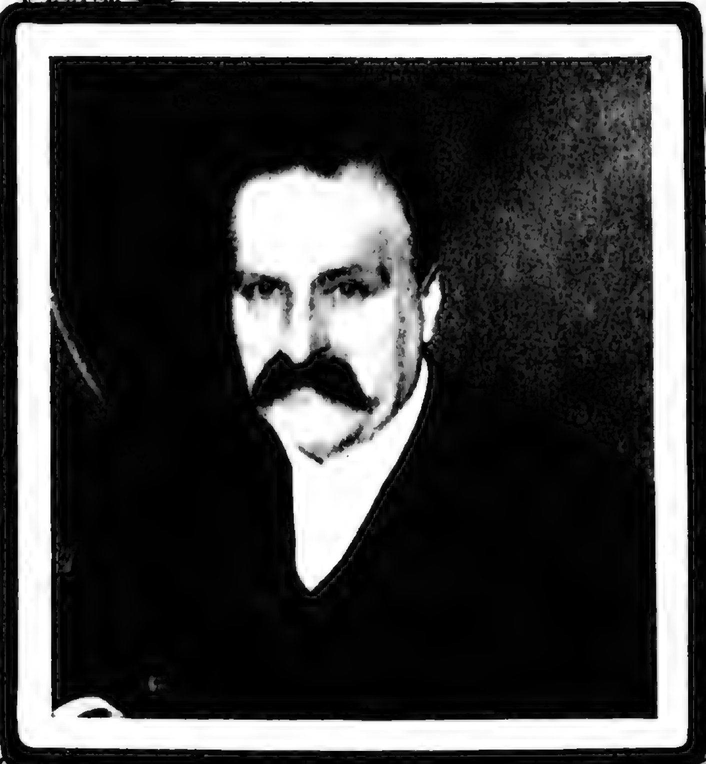

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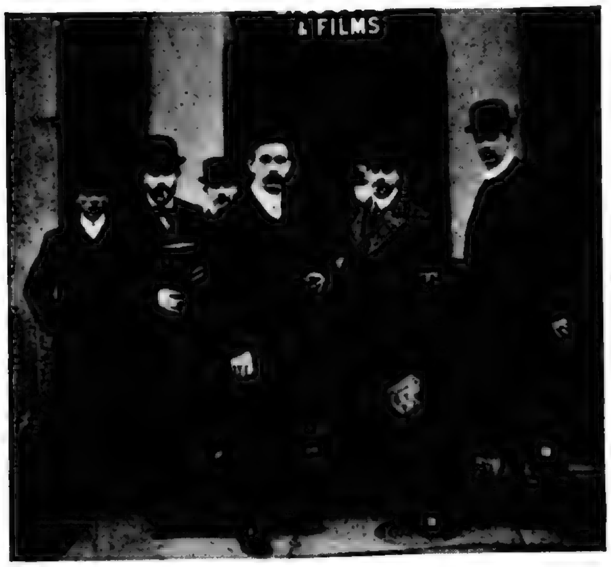

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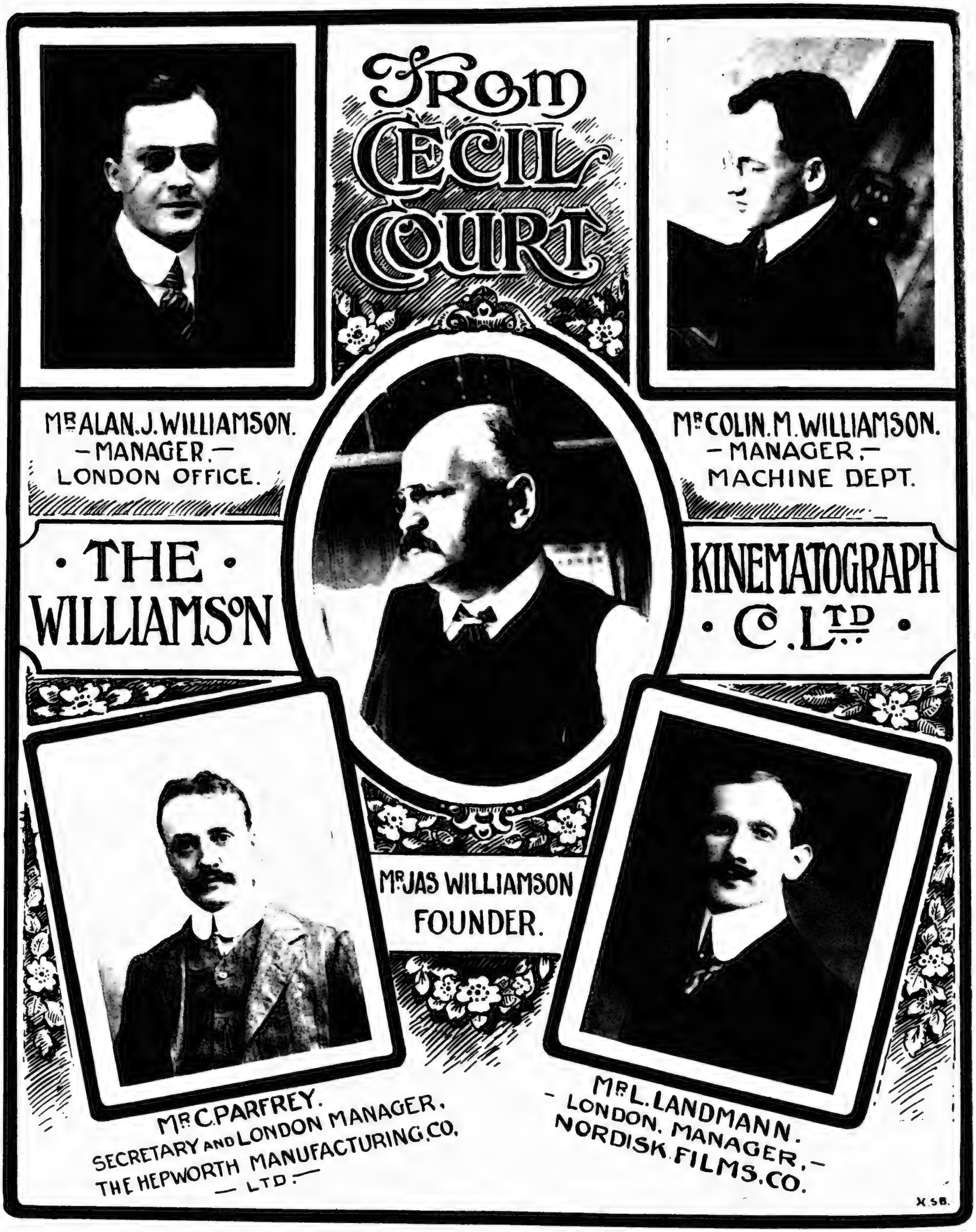

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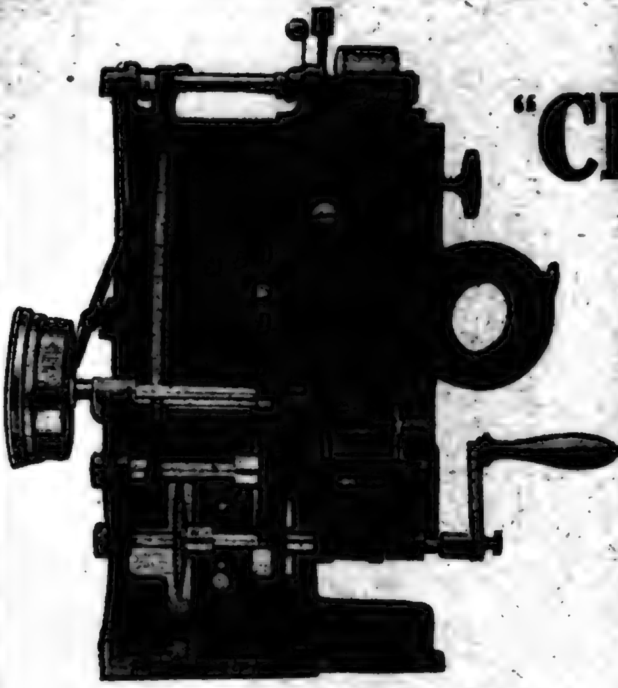

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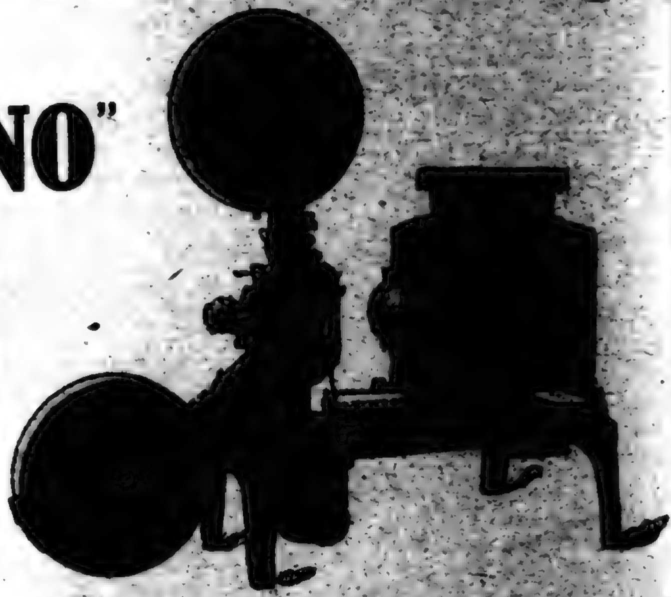

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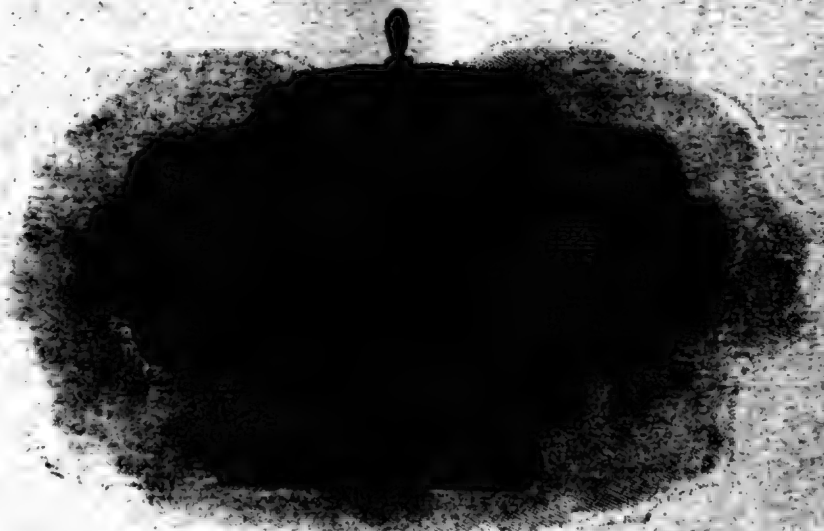

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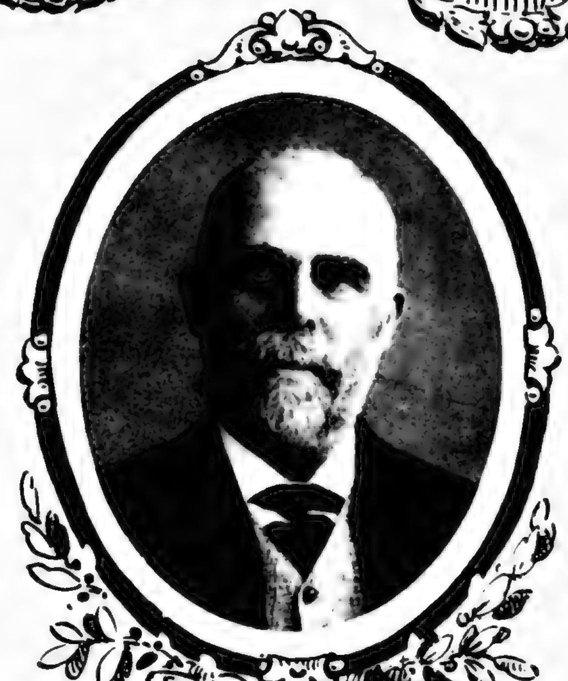
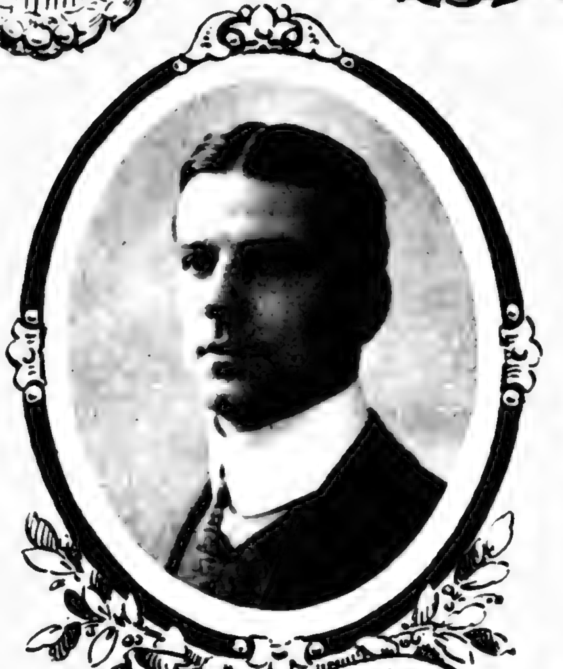


MR GEORGE HENDERSON

·OF NEWCASTLE, A PROGRESSIVE NORTHERN RENTER·



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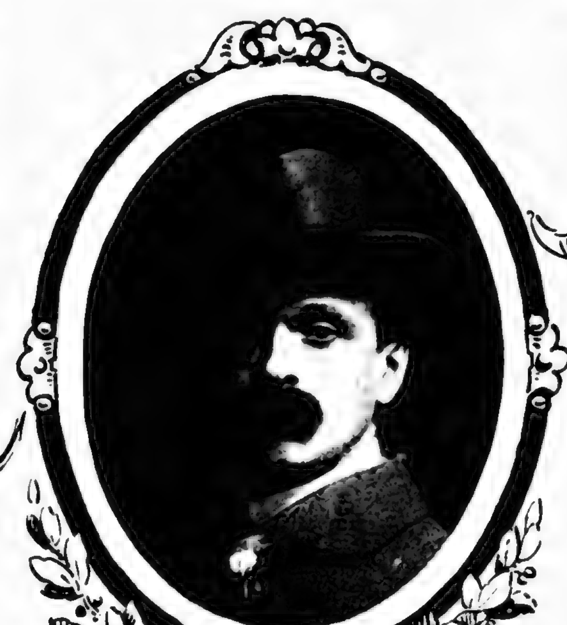
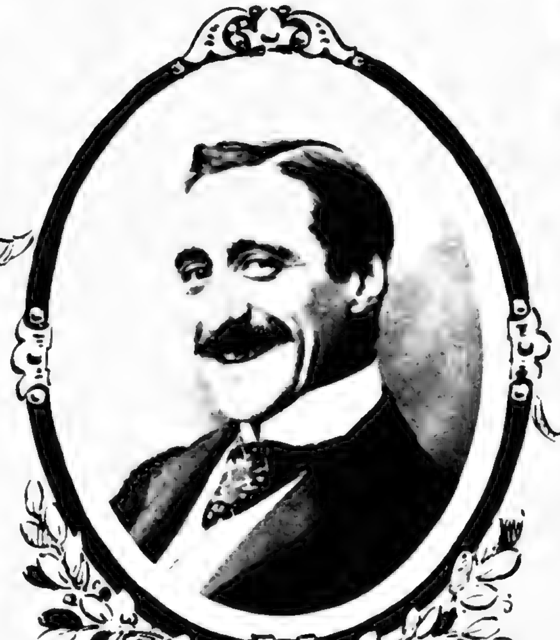


MR DOVE PATERSON·

·OF GAIETY, ABERDEEN FAME·



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·A PROMINENT FIGURE IN THE SCOTTISH TRADE·

"Our Representatives."

MR. T. W. HUDSON.
("Tees-Sider.")
The Hartlepools and Tees-Side District.

Mr. T. W. Hudson has just those attributes which go to make the successful correspondent—affable, tactful, and persistent, he manages to get on the right side of those with whom he is brought into contact, and obtain just the information which will be of interest to our readers. He has great admiration for "*the* journal," and the manner in which he pushes its claims among proprietors, showmen, and operators—the North-East Coast district—has tremendously popularised the **Weekly** in that part.

A New Zealand Proprietor

WHO PREFERS PICTURES TO VAUDEVILLE.

The fact that Australia and New Zealand are ahead of this country in picture exploitation appears to convey a reflection upon the British showman, but it is a little curious to find how large a proportion of shows "down under" owe their existence to the enterprise of gentlemen of English birth. Mr. T. J. West, who has more shows in Australia than any other showman, is an Englishman, and Mr. John Fuller, who occupies a position in the picture world of New Zealand somewhat akin to that of Mr. West in Australia, is a native of London, and took up residence in the Colonies on doctor's advice. We owe the following particulars of his career to his son, Mr. Ben Fuller, who recently spent some months in Europe and who left a fortnight ago on the *Otranto* for Australia, where the Fuller organisation proposes to open on a large scale.

Beginning life as a compositor, Mr. J. Fuller, Senr., put in several years' service on the *Telegraph* and *Standard* before he found that his voice was good enough to open out a new and promising career for him. The discovery came about in rather a curious way. Mr. Fuller, at that time 25 years of age, dived into the Lea and saved the life of a gentleman who had fallen into the stream, and the latter afterwards undertook the training of his voice for a public appearance, which was made at the old Rosemary Branch, City Road. A round of the music halls, including the old Oxford, followed, and Mr. Fuller then put in five years with the Mohawk Minstrels. Then came a breakdown in health, and, on the advice of his doctor, Mr. Fuller proceeded to Australia, where in 1888 he appeared with the Hitchcock Williams Company, which included at that time such celebrities as Jolly John Nash and the Sisters Bilton—one of whom later became the Countess Clancarty. An interesting time was passed touring in Australia, and Mr. Fuller started management on his own for the first time at the old City Hall, Auckland. Since that time he can claim to have "never looked back."

MR. JOHN FULLER.

It is a little curious that Mr. Fuller's first attraction at Auckland City Hall (which had been a circus) was a "Picture, Song, and Story" entertainment. A triple lantern was used to throw scenes from various parts of the world on the screen, and suitable vocal and instrumental music was rendered—A Trip to Ireland being accompanied by Irish ballads and melodies, and so on. The advent of the living picture put a stop to this class of show, and Mr. Fuller turned his attention to vaudeville, to which he adhered for ten very successful years, adding theatre after theatre to his circuit, until it comprised ten establishments. In Auckland he at present controls the Opera House, and has a skating rink under construction. In Wellington, the Theatre Royal and His Majesty's Theatre are his property, and he holds a long lease of the skating rink. The Opera House, and Coliseum (skating rink) are owned in Christchurch, and in Dunedin the whole of the amusement establishments are under Mr. Fuller's control—the Alhambra, His Majesty's, and the Princess's. A lease is also held of the Zealander Hall, Invercargill.

The adoption of pictures in place of vaudeville, although of comparatively recent date, is likely to be permanent, and Mr. Ben Fuller, who although he came over for a holiday, was working hard all the time, had every faith that the firm would develop largely. He sent out six machines while in England, and received a cable for a seventh. The five permanent shows are so well established in New Zealand that Mr. Fuller regards with equanimity the opposition which is threatened.

The directorate of the company at present includes Mr. John Fuller, and Messrs. Walter and Ben Fuller (sons). The latter is the business manager. Mr. Walter Fuller devotes his attention to the choice and presentation of the pictures, while the managing director pays particular attention to the musical end. Mention of this led us to enquire as to this important side of shows, and Mr. Fuller told us that four musicians was the minimum number, while seven is more usual. Wages average £5 for a leader and £3 each for men, with extras for matinees.

The surprising prosperity of picture shows in such relatively thinly populated countries as Australia and New Zealand is explained by the fact that the patrons for the most part come week after week. There is a steady demand for educational subjects, and high-class pictures of the travel and natural class generally.

Mr. Fuller proposes to visit England again, after a long absence, some time next year, and is looking forward to making the personal acquaintance of of the film makers and others from whom he obtains supplies.

B.J.
British Journal of Photography.
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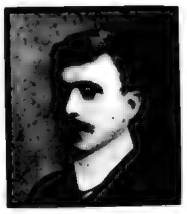
Mr. Bert Bertram.

MR. BERT BERTRAM.

Musical Director, The Park Picture Hall, West Hartlepool.

Hearty congratulations have been extended to Mr. Bertram during his engagement at the Park Picture Hall, West Hartlepool, upon the splendid powers he possesses as a musician for pictures. Mr. Bertram is a skilled pianist and his specially improvised musical renderings to the pictures are a charming and delightful feature of the Park Entertainments. It would without doubt (says our representative) be well nigh impossible to have found a pianist of more talent for the position. His pictorial selections at the Park are always eagerly anticipated by the regular patrons and visitors. Mr. Bertram as an accompanist, too, is all that can be desired, and, as was spoken of Rubenstein in the well-known monologue, "He maketh the grand piano to speak." Mr. Bertram's talents should win for him a good position in the picture world.

Mr. Fred W. Holmes



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Mr. F. R. Griffiths.

CHAIRMAN C.T.P.S.

In the world of moving pictures there is no more characteristic personality than Mr. F. R. Griffiths, the founder of the New Bioscope Trading Co., Ltd., Cecil Court. He is a man of strong persistent nature and of tenacious purpose. In the struggle for supremacy in the kinematograph industry there have been many bridges to build and forlorn hopes to fight, and Mr. Griffiths was the man to pull right through. He is a builder of bridges and a fighter of forlorn hopes. It is only five years ago that he entered the arena, and now the "New Bio" has a grip on every important town in England. As its name implies, the company is a trading concern. That is to say they are kinematograph outfitters to the trade. They can fit up an efficient show anywhere on the shortest notice, with the best machines and the best pictures. Their latest projector—aptly named "The Dreadnought" —is selling well. But it is as a renter that Mr. Griffiths stands out prominently. He has had an extensive and unique experience as an exhibitor. He has demonstrated on several occasions that good pictures, combined with effective management can turn a losing hall—a forlorn hope—into a bright financial success. Showmen throughout the country when they go to the New Bio obtain the benefit of this experience. Many are aware that the company know just what the public require, and they feel they can leave themselves safely in the hands of the New Bioscope Trading Co., Ltd., for their selection of pictures. If further evidence were wanted as to the successful development of the company, it should be found in the fact that they are now running seven picture theatres of their own in London and the suburbs. Also it should be noted that the growth of the business necessitated the opening about a year ago of a branch office at Thornton Street, Westgate Road, Newcastle-on-Tyne.

MR. F. R. GRIFFITHS.

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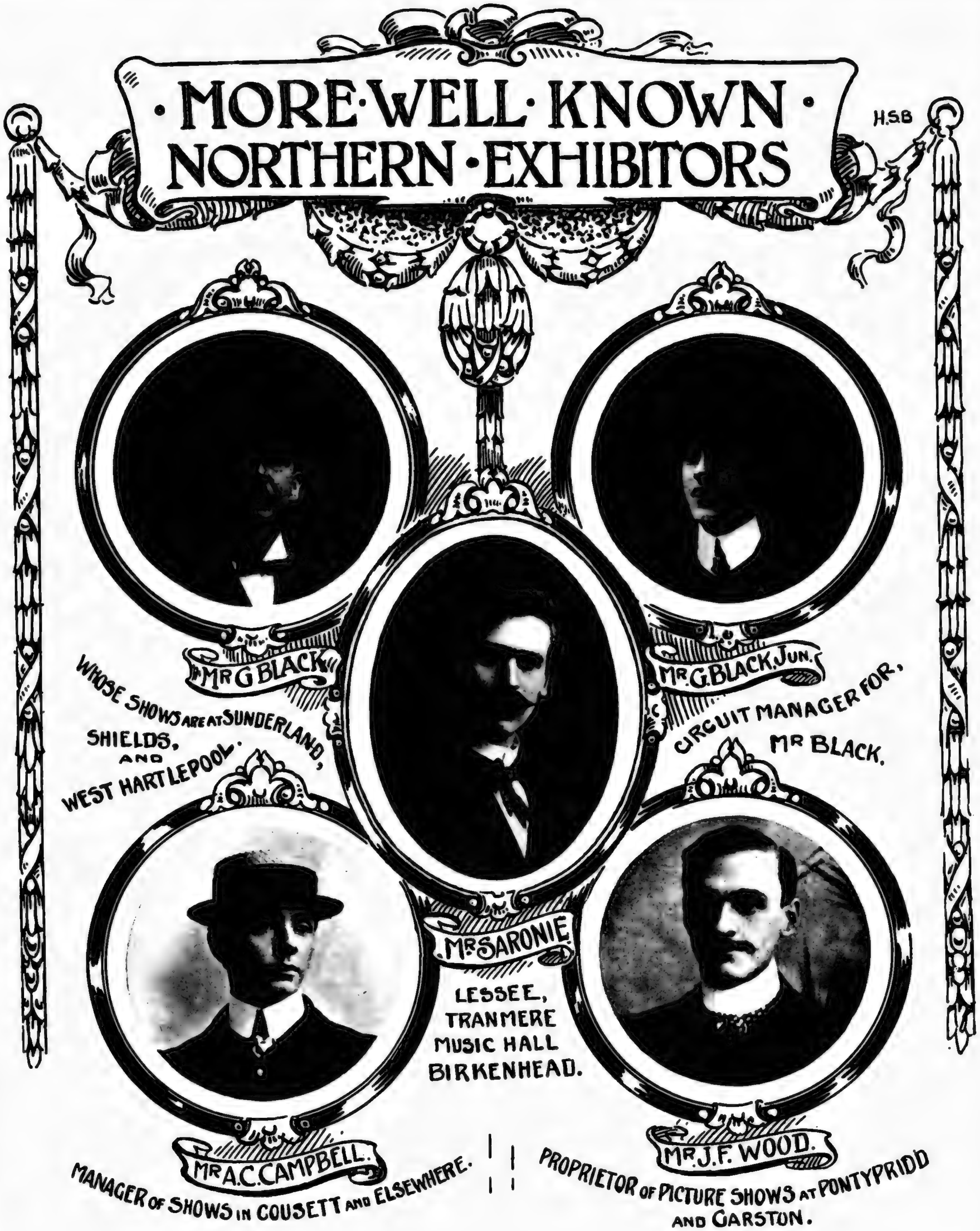
·MORE·WELL·KNOWN· NORTHERN·EXHIBITORS



MR G. BLACK
WHOSE SHOWS ARE AT SUNDERLAND, SHIELDS, AND WEST HARTLEPOOL.

MR G. BLACK, JUN.
CIRCUIT MANAGER FOR MR BLACK.

MR SARONIE
LESSEE, TRANMERE MUSIC HALL BIRKENHEAD.

MR A. C. CAMPBELL.
MANAGER OF SHOWS IN COUSETT AND ELSEWHERE.

MR J. F. WOOD.
PROPRIETOR OF PICTURE SHOWS AT PONTYPRIDD AND GARSTON.

Mr. A. T. Wright, of Films, Ltd.

A LONDON OFFICE OPENED.

Mr. "Andy" Wright, as he is familiarly known in film circles, is the leading spirit of Films, Ltd., the first renting concern to be started in the provinces. More, he is one of the few remaining members of the trade who, as it were, occupied a position in the firing line, when the kinematograph was beginning its battle for popularity. Ten years ago he was amongst the first men showing pictures in London. Mr. Wright personally had in hand the picture "turn" at several of the London halls, among them the old "Royal" in Holborn, and one of his reminiscences is of an accident which befel him while travelling, as was his wont, between hall and hall in a hansom cab. Having to cover some half dozen establishments during the evening, cabby was forced to keep up a good pace, and on the occasion in question, being suddenly pulled up by a policeman while dashing across Piccadilly Circus, Mr. Wright was shot violently over the horse's head into the roadway.

"One didn't mind such inconveniences in those days," he remarked, "when the price for a ten minutes show was anything up to £20 a week. Cutting began fairly early, however, the price dropped to £15, then to £12, and at last became so low that I abandoned this section of the trade for one with more promise. My last music hall engagement was at the Belfast Alhambra for two weeks at £12 a week. A little while before I had been getting £22 for precisely the same work.

MR. A. T. WRIGHT.

"Projectors in those days were very primitive. My first was an Edison kinetoscope, with which you had no films above 80 feet in length, the average being nearer 50. The first improvement in apparatus was the invention of the Animatograph by Mr. R. W. Paul. I acquired the second machine made by him at a time when there were only two men in London capable of working a kinematograph show. It was much the same with regard to films, only Lumiere, Paul, Williamson, and Warwick being then in existence. Almost every show was worked with gas."

"What lead to the foundation of Films, Ltd.?"

"When music hall work began to be unremunerative, I started to tour the Provinces, first as a dealer in films, and later in charge of a complete travelling picture show. It may be interesting to say, since we hear so much of rush topical work nowadays, that even at that time I regularly produced pictures of topical events the same night, with the aid of a travelling developing plant. The popularity of these films has led me to continue to make the production of topical films an important feature of my present business.

"This was founded three years ago, after my experiences as a showman had convinced me that there was a big field for renting in the north of England. We made an almost immediate success, and at present we have 34 people in our employment in Liverpool alone, although not all of them are connected with the film renting department. We have an engineering department at Birkenhead, which makes a speciality of marine repairs and also produces electrical apparatus of all kinds. We make here all the arc lamps, spools, iron boxes, resistances, etc., which we sell, and another speciality is the conversion of gas to oil engines by a new process. Even leaving those employed in our works out of consideration, our office staff in Liverpool is exceptionally large—I have often been told too large, but we find it pays us well in the long run, as it ensures efficiency. Our success as renters is largely founded upon the care we take to provide every customer with a program adapted to the local needs of each district, and the personal attention which this entails could not be given without a large staff.

"What I have seen here has convinced me that there is a big opening for a rental business conducted on the lines we follow in Liverpool, and I have, therefore, now taken a step which customers have urged me to for some time, but which pressure of business has so far prevented. I have now secured offices at 23, Cecil Court, and you may take it that we intend to go with all our vigour for a large share of the Southern trade. It is our boast up North that on account of the large number of subjects we buy and our knowledge of each customer's individual needs, we can supply showmen with a better program and at a cheaper price than if he himself selected the films."

"Anything to say regarding hiring rates?"

"I am strongly of opinion that no film should be let out at less than 30s. per 1,000 feet, although at present we supply from 25s. up to £3, the latter for first run. We have not the slightest intention of competing by price-cutting, and I may tell you, though I cannot go into details, that there is at present a scheme on foot which will, it is hoped, do away with many of the present evils which afflict the renting business from this cause. It seems extraordinary to me that although the kinematograph trade has advanced so rapidly no steps have been taken to organise it in any way, but combination will be forced on us by circumstances before long."

"As to the price of films?"

"I can assure you that we would be perfectly willing to pay 6d. per foot if other renters did the same, but when there are discounts being given naturally we expect to get them as well as our competitors. I think it quite likely that as a result of the competition between makers the prices of films may fall still lower than at present, but not permanently."

"What is your opinion regarding the makers hiring?"

"I have no very strong objection to them as fair competitors, but do most emphatically object to them cutting prices. My argument is that if the price of films was raised, and the price of hire proportionately, it would pay each section of the trade to keep their own department, makers to do nothing else but produce and sell films and the renting concerns to supply the showmen and nothing else."

"What do you think of English as compared with Continental films?"

"I think this," said Mr. Wright, "that the English makers are losing a tremendous amount of trade by their lack of enterprise. You will find no other country in the world in which the home producer has not the lion's share of the business—naturally, since everybody must best appreciate the films dealing with the life with which he is best acquainted. I am so convinced of this that I make a point of seeing every British film that is issued, and buy even when they are not quite up to standard as regards quality, for I find our audiences like a good British film better than one from any other part of the world. Now, this is how it appeals to me. The British maker, instead of going into the business on the same ambitious scale as the French or Americans, for instance, contents himself with working on a small capital and with the aid of only indifferent stage managers, actors, etc. Let them spend more money in these departments and produce films of better technical quality, and they will find their trade doubled. I recently introduced a gentleman prominent in the theatrical world as producer to an English film maker, who was in want of someone to superintend his productions. When the maker heard his terms he nearly fainted, and yet innumerable makers on the Continent are paying just as much to four or five different stage-managers!"

"What do you think of the idea of limiting the life of the film?"

"I am quite in its favour if a period of twelve months' use were given, with a rebate on the return of the subject. This would put a stopper on cutting far more effectually than any other plan which could be devised, and at the same time would raise the tone of the shows by eliminating those which at present run 'junk.'"

"You are confident that the business is going to last?"

"Yes, if showmen can be induced to continually improve their shows. As regards music, for instance, the London shows particularly could be greatly improved. In the Provinces it is customary to find a fairly good orchestra in every decent show, but in London you very seldom have anything beyond a piano. This is possibly because in the Provinces the shows are mostly given twice nightly, while in London they are continuous. Even if a piano only is used, however, much better music could be given than at present. I think one of the best ideas we have lately had in connection with the trade is that of the American company which proposes to issue a special roll of music with each special subject, and I hope and believe that this will be extended until every film issued is similarly provided with a suitable accompaniment."

Questioned concerning his plans at the London office, Mr. Wright was very reticent, but we were told of a new projector, shortly to be issued, which was constructed on quite novel lines. The movement is neither "dog" nor "maltese cross," and the change is claimed to be more rapid than with either of these devices. We postpone particulars of this machine and of other interesting developments which are likely to follow Films Ltd.'s move. Meanwhile showmen will find much to interest them at 23, Cecil Court, where Mr. A. J. Parry, previously a member of the Liverpool staff, will act as manager. For some time, too, we shall have the advantage of Mr. Wright's presence. He is staying in London until the new branch is firmly settled, and will even then frequently travel from Liverpool to keep an eye on the interests of the southern clientele.

Mr. Alfred West, F.R.A.S.

"PICTURES AND PATRIOTISM."

"OUR NAVY AND ARMY."

Mr. Alfred West, who is a Fellow of the Royal Geographical Society, holds a unique position in the kinematograph world. His exclusive motion-picture portraiture of Life in the Navy, shown at the Polytechnic, London, for the past thirteen years stands unrivalled. Mr. West first came into prominence in kinematography when the Prince of Wales, then Duke of York, was captain of the *Crescent* cruiser, lying at Portsmouth. The subject of our sketch was surprised by receiving at half-past eight one morning a telegraphic request to be on board the *Crescent*. With characteristic energy and promptitude he answered the telegram in person, half-an-hour later, and was honoured with a command to take pictures of the cruiser, at the close of which the results were shown before the Royal party and ship's company.

So successful was the show that Mr. West received another Royal Command to repeat the performance before Queen Victoria at Osborne. It then occurred to Mr. West to perfect an entertainment, dealing exclusively and in detail with the personnel of the Navy. With that object in view he opened at St. James's Hall, Piccadilly, thirteen years ago, and the following year migrated to the Polytechnic, where his success was instantaneous.

In the years that have elapsed he has spared neither pains nor expense to keep pace with the ever recurring changes which take place in the Service. He has adapted the same idea to the Army so that the public have an opportunity of obtaining a vivid life-like insight into the working of both Services, from the time of the Battle of Trafalgar and the Peninsular War, to the present day of Dreadnoughts and Territorials.

Mr. West has been honoured by "commands" from King Edward, Prince of Wales, and, during his recent tour through Portugal, King Manuel honoured him with an audience at the Palace, Lisbon. During the Trafalgar Centenary celebrations at the Royal Albert Hall Mr. West was presented with a handsome statue of Nelson, made out of the oak and copper of the old *Victory*, whilst amongst other national appreciations of his life's work, he treasures fifty medals for his yacht-racing scenes. He is enthusiastic over his work and has taken all the photographs himself of his Polytechnic patriotic pictures of which he has over 1,000 negatives.

Quite recently we had an opportunity of seeing for ourselves the enthusiasm created by these pictures among crowded audiences at the East Ham Town Hall. It is, we think, not too much to say that the name of Alfred West will ever be remembered in conjunction with "Our Navy and Our Army," by which means he has stimulated patriotism to such a degree that his efforts are recognised by everyone in and out of the services.

Mr. W. F. Jury

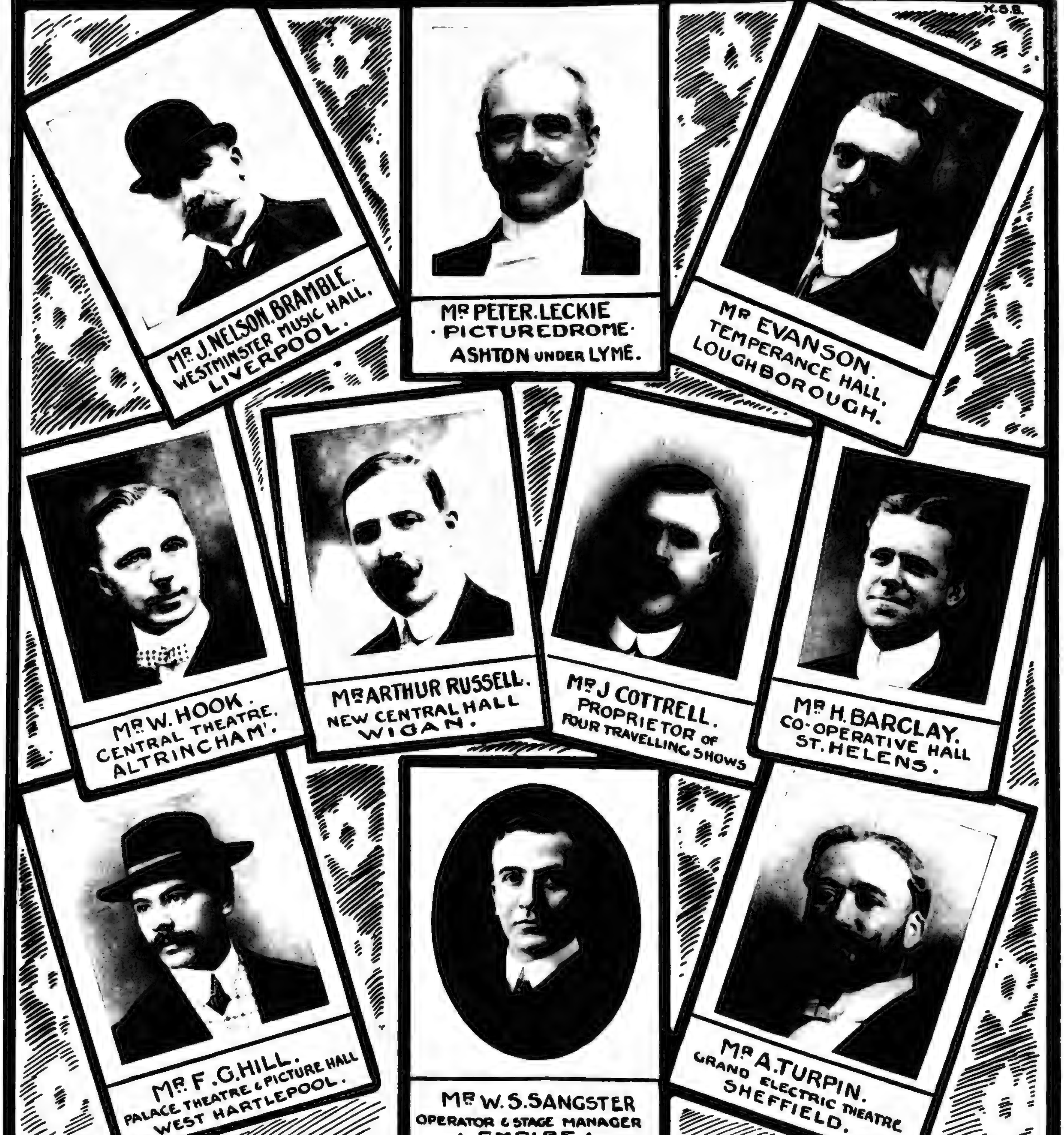
(VICE-CHAIRMAN, C.T.P.S.).

Jury's Imperial Pictures are famous throughout the picture world, and it is merely exhausting the obvious to say that many people would like to have shares in the company founded by Mr. WILLIAM FREDERICK JURY. Touring in the Provinces was Mr. Jury's first experience, when there were not more than a dozen projectors on the market and when it was considered a big feat to show a fortnight in one hall. Prices of admission were high in those days—ranging from sixpence to three shillings. When the Boer War was on people paid two shillings to sit on the floor, so anxious were they to see the pictures. But there came a slump in the business owing to the scarcity of subjects. Later, however, the trade began to show signs of renewed vitalisation, and six years ago Mr. Jury started as a renter at Peckham. The following year he came to Long Acre, and in the course of the succeeding four years has built up the very substantial concern known as Jury's Imperial Pictures, Ltd. It is at one and the same time the pride and the envy of the picture world. There is no class of pictorial enterprise that Mr. Jury has not a share in—and a big share. Jury's Imperial Pictures find a welcome in every section of society—from the music hall to the mission room, and from the picture playhouses of the people to the proud portals of the parvenu. It was Jury who in the past opened the Oxford Music Hall to motion pictures after it had been closed to other pictorial enterprise, and it is Jury who to-day furnishes the Salvation Army with all their motion picture shows. The company were the first to boom "Fight" pictures, beginning in 1906 with the Britt-Nelson film of 5,000 feet, and they have never missed a big fight since. The Burns-Johnson battle was their latest great success, for which they have had remarkable bookings. It is, indeed, high testimony to the fine judgment of Mr. Jury that he has opened up pictures in places hitherto sealed up against them. Jury's Pictures have been shown everywhere—in the presence of Royalty, in ducal houses, and in the clubs of the workers throughout the country. Mr. Jury himself is an old and enthusiastic clubman, and we learn from *Club Life* that in the early part of this year he gave £100 to the funds of the Club Union Convalescent Home at Pegwell Bay. Much more interesting matter could be written of this firm, but pressure on our space allows us only this *precis*, and to welcome the portrait of Mr. W. F. Jury in our gallery of celebrated Picture Personalities.

MR. W. F. JURY.

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

·SOME·NORTH·COUNTRY·MANAGERS·



Mr. J. NELSON. BRAMBLE.
WESTMINSTER MUSIC HALL,
LIVERPOOL.

Mr. PETER. LECKIE
· PICTUREDROME ·
ASHTON UNDER LYME.

Mr. EVANSON.
TEMPERANCE HALL,
LOUGHBOROUGH.

Mr. W. HOOK.
CENTRAL THEATRE.
ALTRINCHAM.

Mr. ARTHUR RUSSELL.
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Mr. W. S. SANGSTER
OPERATOR & STAGE MANAGER
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WALTURDAW Ltd.

It's Your Hire Service we want!

SEND FOR OUR NEW LIST OF

High Art and Special Feature Films

Which will include Films by the following well-known Publishers:

PATHE FRERE'S beautifully coloured Art, Travel and Story Pictures,
BIOGRAPH'S wonderful Dramas and Comedy,
VITAGRAPH S marvellous History and Trick Pictures,
EDISON'S Clever Pictures, **ITALA'S** Screaming Comics,
ECLAIR'S Great Detective Stories, **NORDISK'S** Glorious Scenery Pictures; also
Cricks & Martin, Warwick, Walturdaw, Clarendon, Lux, B. & C., Rosie, Precision, Alpha, Williamson, Tyler, Butcher, Sheffield Photos, Ambrosia, Raleigh & Roberts, Aquila, Vesuvio, Cines, Duskes, Camero, Selig, Lubin, Le Lion, Star, T. Pathe's Splendid Productions.

We do not claim to-day to be the **only one** film concern, but we do claim to be the Original House to commence the Hiring Business, also that we buy the winning numbers as they come out on the market.

Note our New Address—

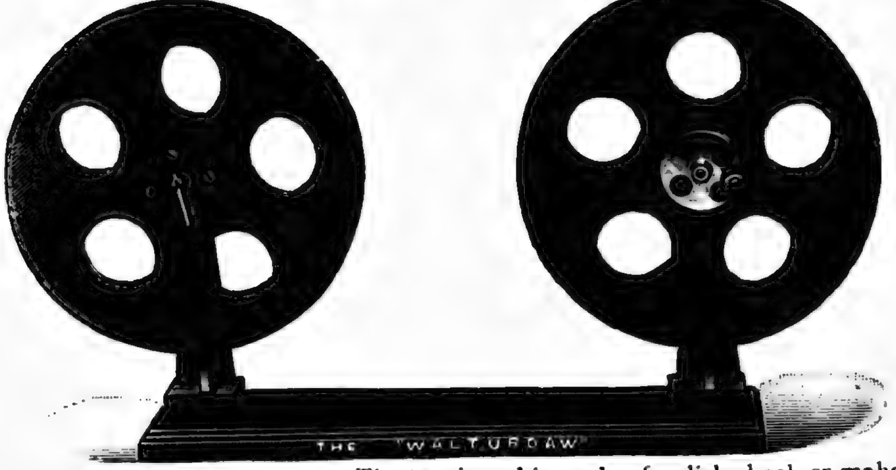
40 Gerrard Street

SHAFTESBURY AVENUE

Telegrams - - - "Albertype, London."
Telephone (2 lines) - 2918 Gerrard and 4707 Holborn.

WALTURDAW BIOSCOPE SPECIALITIES.

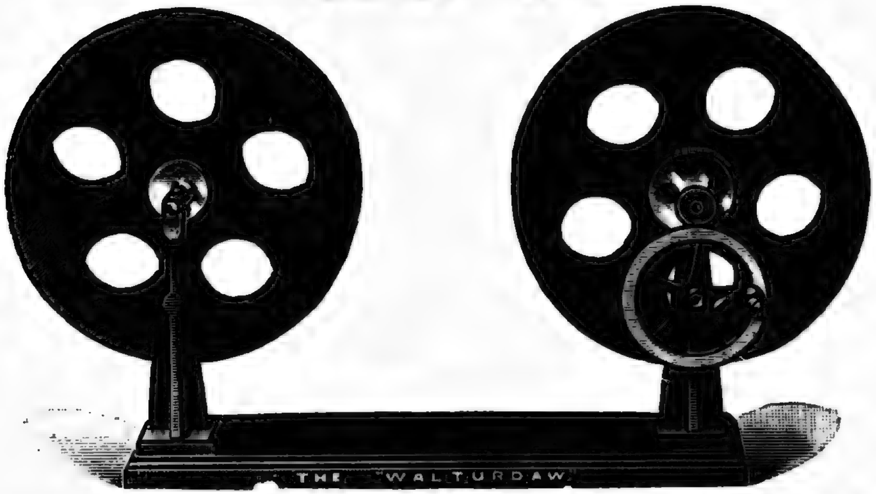
"Walturdaw" No. 5.



Spool Winder on Baseboard.—The baseboard is made of polished oak or mahogany, to which are firmly screwed two iron uprights. One of the uprights is fitted with a spindle having a drop and spiral spring plate for taking the spool to be re-wound. The second upright is fitted with a spindle having a boss fitted to it at one end, thus keeping it in position, while the outer end carries an iron flange to which a screw plate and handle is attached, for driving the empty spools. It will carry up to 14 in. diameter spools.

Price **19/-**

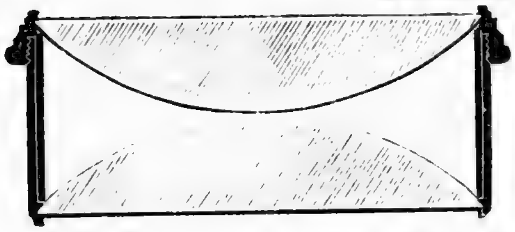
"Walturdaw" No. 6.



Similar to No. 5, but fitted with **geared** tooth wheels for quick re-winding.

Price **£1 8 6**

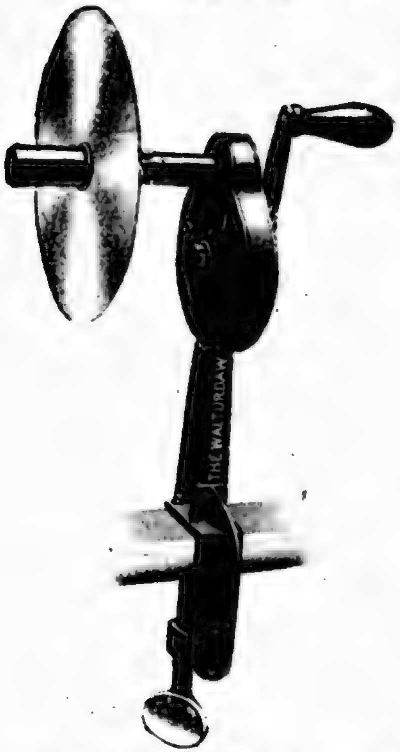
Meniscus Condensers.



These condensers fit inside the lantern, the meniscus lens nearest to the lamp (or other iluminant). The advantage derived from this combination over others is easily understood. A number of marginal rays from the source of light (which are not utilised by plano-convex condensers) are used by the meniscus lens on account of the shorter focus of the latter combination giving a more uniform light on the whole surface of the slide. Mounted in cell as above.

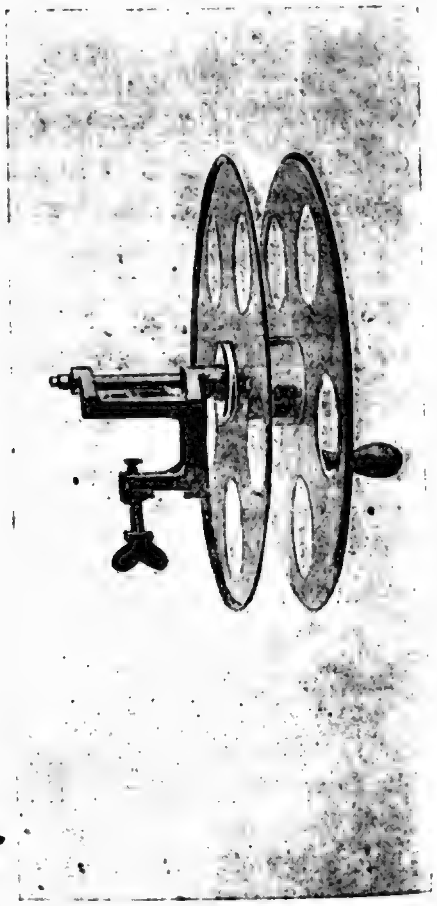
Price **7/6**

"Walturdaw" No. 2.



Film Winder.—Clamps to any table, re-winds 1,000 feet of film. The gear is enclosed, therefore cannot injure the film or the fingers of the operator.

Price **10/6**



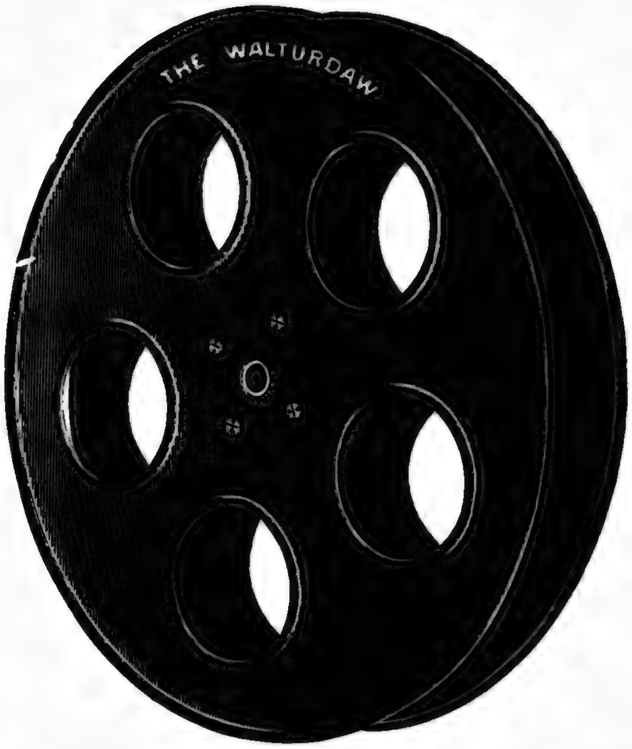
Single Spool Winder, made of malleable iron casting, with solid bracket, which can be clamped to any table or bench, up to 1½ in. The spindle has a boss sweated on to it at one end, thus keeping it in position. The outer end carries an iron flange to which a screw plate and handle is attached, for carrying any sized spool. It will be found most useful for winding up films whilst joining them together.

Price (Without Spools) ... **6/6**

THE WALTURDAW CO., Ltd., 40 Gerrard Street, London, W.

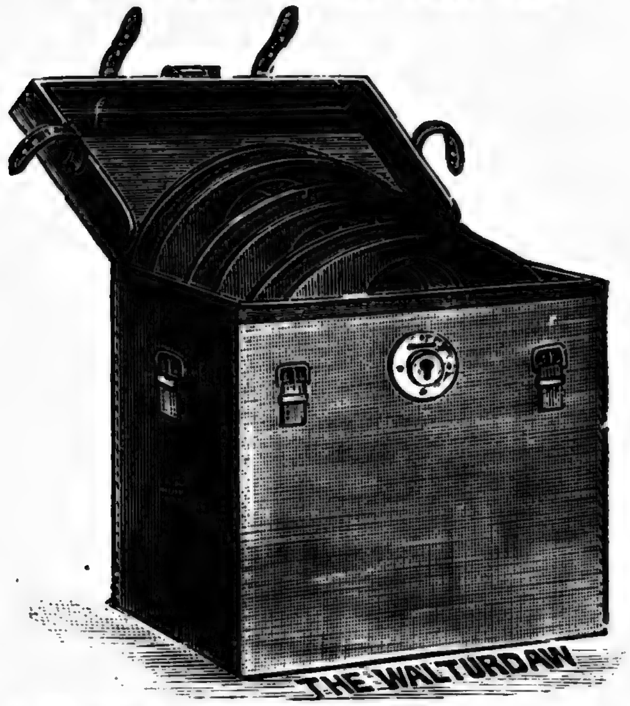
WALTURDAW BIOSCOPE SPECIALITIES.

Plain Spool



A cheap but very strong Spool.—10 in.	... ...	2/6 each
12 in.	... ...	3/- ,,

No. 3. Solid Leather Spool Case



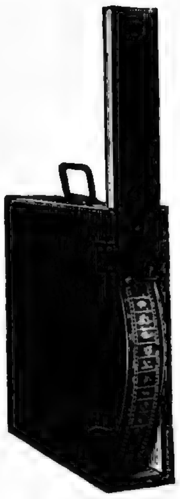
Made in two sizes—

A. To carry three 12 in Spools	... ...	£0 19 6
B. To carry four ,, ,,	... ...	1 1 0

We introduced this type of spool carrier eight years ago, and customers who bought them then are still using them.

CARRYING CASES.

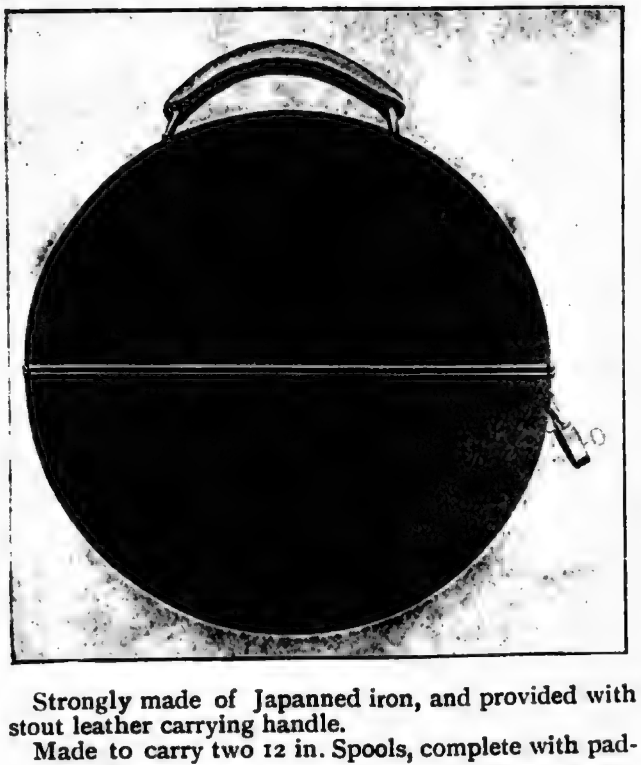
No. 1. Wooden Spool Carrying Case



For carrying one 12 in. Spool of Film.

Price ... 4/-

No. 2. Metal Spool Case



Strongly made of Japanned iron, and provided with stout leather carrying handle.

Made to carry two 12 in. Spools, complete with padlock and key. Price 8/-

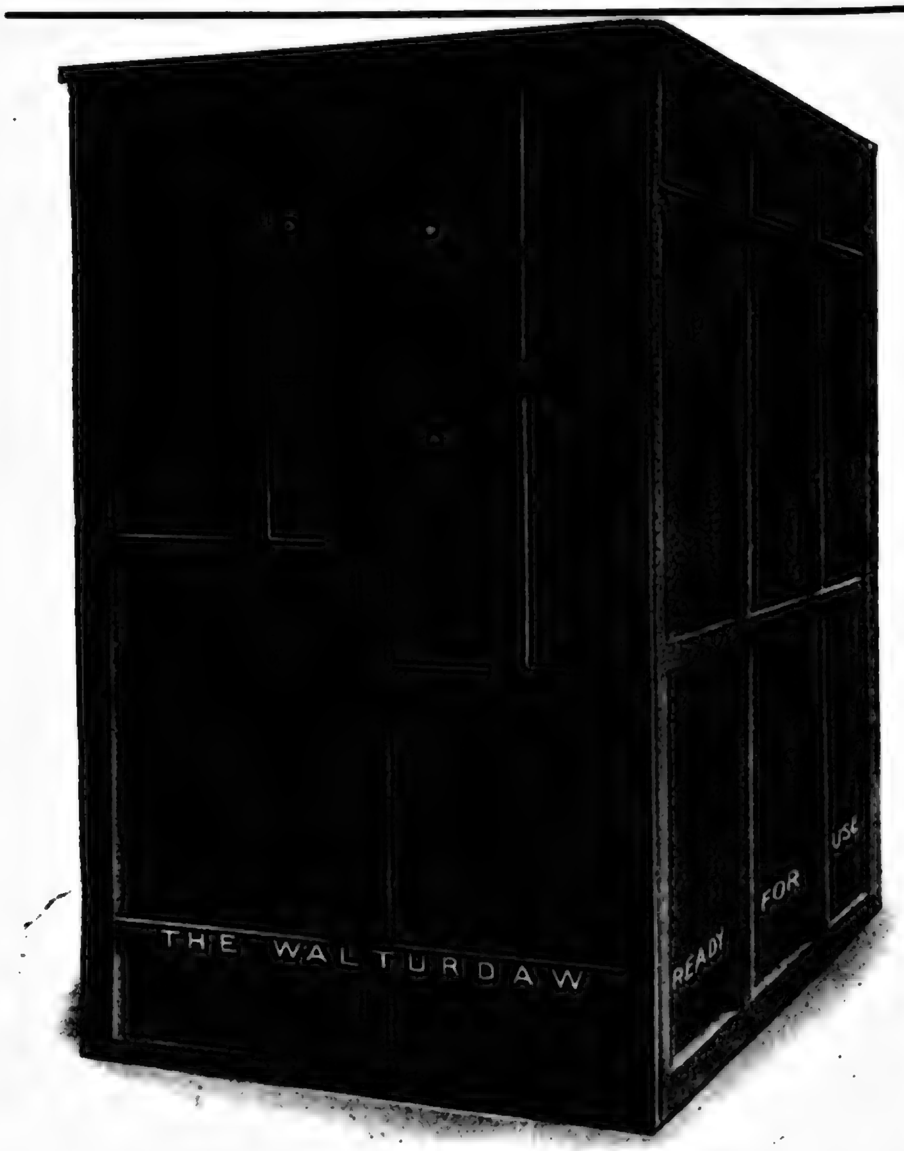
No. 4. London County Council Fire-Proof Cases

THE WALTURDAW

Elegantly mounted, and fitted with brass fittings, leather handles, padlock and straps.

To take 2 Spools	...	£0 15 0
,, 3 ,,	...	0 17 6
,, 4 ,,	...	1 0 0

THE WALTURDAW CO., Ltd., 40 Gerrard Street, London, W.



The "Walturdaw" New L.C.C. Smoke-proof Operating Box.

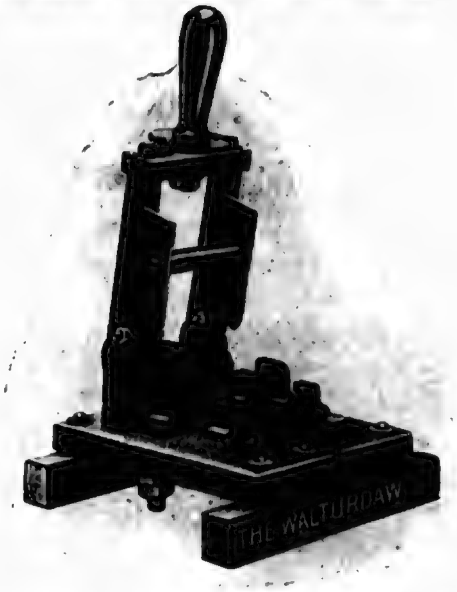
By order of the London County Council the old regulations respecting the use of Bioscopes in theatres and other licensed premises were rescinded, and a new series put in force. Under the new order only smoke-proof operating boxes will be allowed to be used, and this order will be rigorously enforced.

We were the originators of the Operating Box, which during the past 13 years has given every satisfaction to the London Fire Brigade, the London County Council and the Insurance Companies.

We have now brought this box up-to-date, and it is fire-proof and smoke-proof, yet portable. The shutters which cover the projection and sight opening can be controlled both from outside and inside.

4 ft. by 4 ft. by 7 ft.	£6	10	0
6 ft. by 4 ft. by 7 ft.	£7	10	0

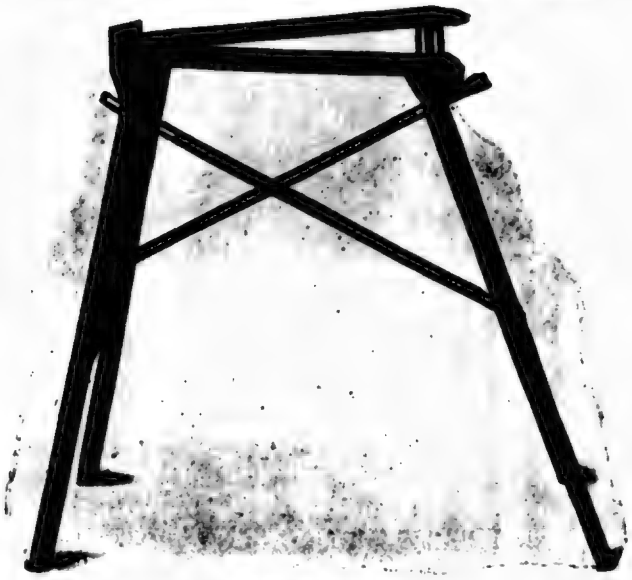
Double-Pole Knife Switches.



"Walturdaw" Double-Pole Switch.—Well made and highly finished and mounted on enamelled slate base. It has an extra wide break and good rubbing contacts, quick make and quick break, carrying capacity as below

1 up to 15 amperes	£0	15	0
2 up to 30 ,, ...	1	0	0
3 up to 50 ,, ...	1	12	6
4 up to 80 ,, ...	2	0	0

The "Walturdaw" Collapsible Stand.



Ready for Use.

THE WALTURDAW

Ready for Travelling.

All operators will appreciate a really good firm and rigid Stand, and one which can be closed up in a small space when travelling. Such a one is the "Walturdaw" Collapsible Stand (Fig. 1 ready for use), with adjustment for tilting the lantern, and also tilting arrangement from the legs.

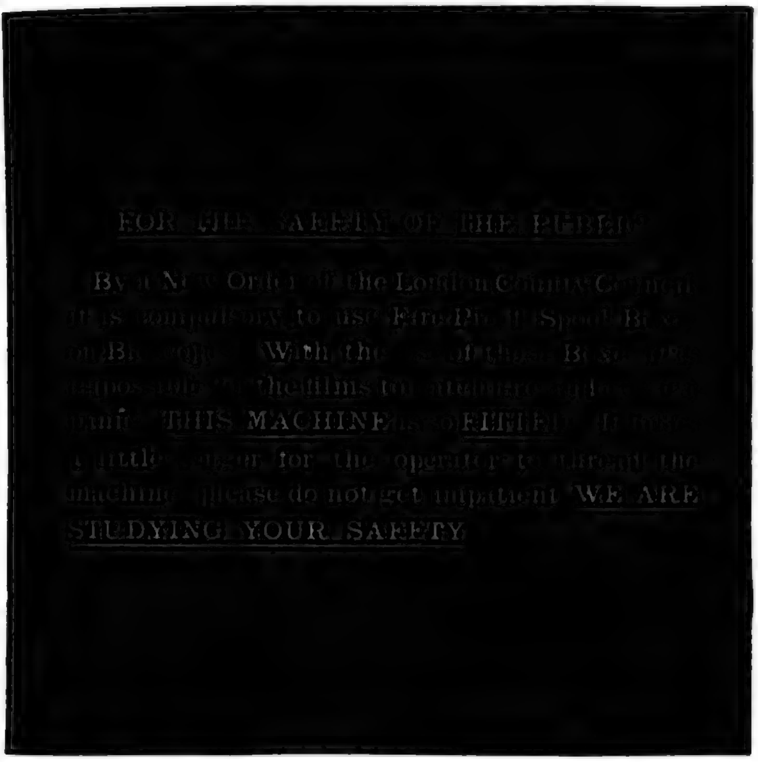
Price £1 15 0

We also stock a Stand similar to above, but made in **wrought iron**, especially adapted for use in Music Halls and other places licensed by the London County Council.

Price £2 0 0

THE WALTURDAW CO., Ltd., 40 Gerrard Street, London, W.

MISCELLANEOUS.



FOR THE SAFETY OF THE PUBLIC

By a New Order of the London County Council it is compulsory to use Fire-Proof Spool Boxes on Bioscopes. With the use of these Boxes it is impossible for the films to [illegible] THIS MACHINE is so FITTED it takes a little longer for the operator to thread the machine, please do not get impatient. WE ARE STUDYING YOUR SAFETY.

We also stock the following slides, white letters on black ground. (Can be tinted).

PRICE ... ... 1/- each.

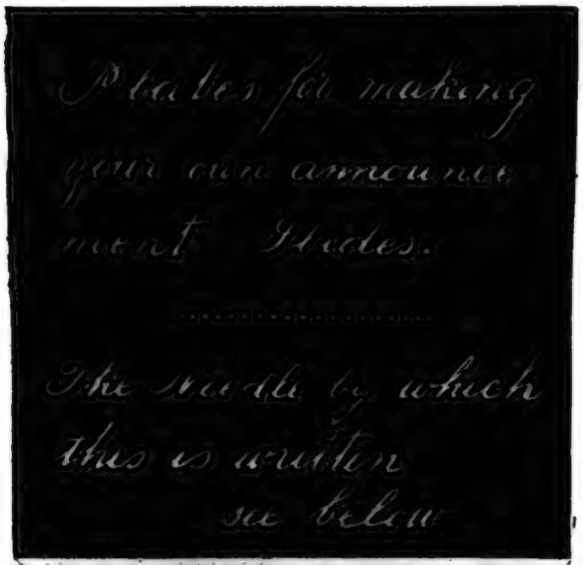
Good-Night
A Pause of one minute for change of Film
5 Minutes' Interval
Interval
No Smoking, please
Will Ladies kindly remove their Hats?
Special Matinée on Saturday next
A Merry Christmas
A Happy New Year

His Majesty the King (plain)	1/0
His Majesty the King (coloured)	2/6
Her Majesty the Queen (plain)	1/0
Her Majesty the Queen (coloured)	2/6

TITLE SLIDES.

Special Plates for writing NOTICES or TITLES as required.

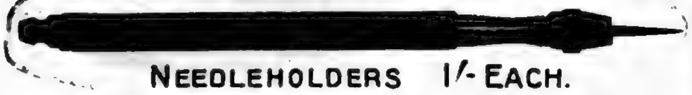
A very strong heat-resisting glass square, covered with a special opaque solution for writing. No pressure required, no hot needle, etc. The needle holder is only 3½ ins. long. The needle is actuated by a screw and slips down when not in use. Size 3¼ ins. Can be carried in waistcoat pocket.



Plates for making your own announcement Slides.

The needle by which this is written see below

PLATES 10D PER DOZ.

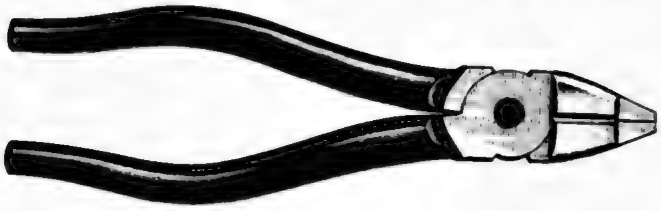


NEEDLEHOLDERS 1/- EACH.

Also ORDINARY LANTERN PLATES

For writing your own announcements. PRICE ... 1/- per doz.

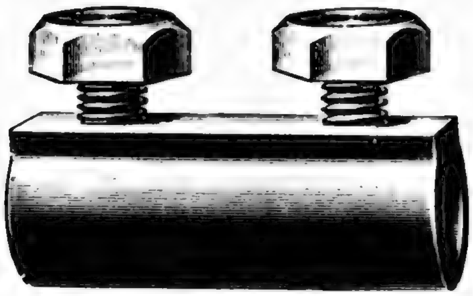
OPERATOR'S INSULATED CUTTING PLIERS.



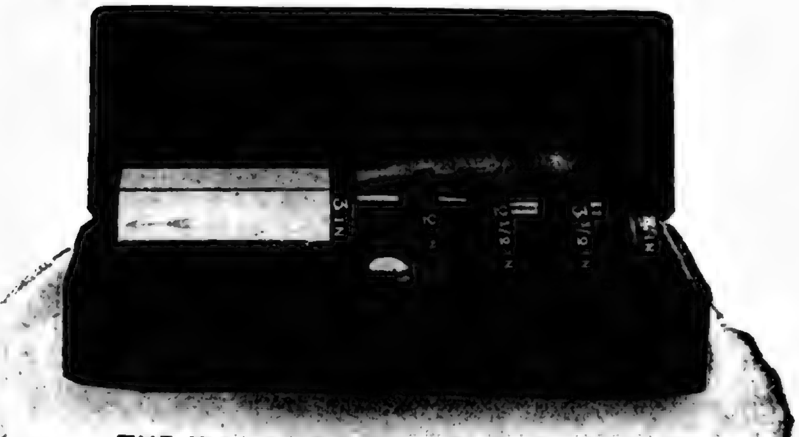
These pliers are 6 in. long, the handles are covered with special composition and enable the operator to use same without getting electric shocks.

PRICE ... ... 3/6 each.

CABLE CONNECTIONS FOR JOINING THE ENDS OF CABLES TOGETHER.



Carrying capacity.	For size of Cable.	PRICE each.
25 amps. ...	17/16 to 17/15 ...	6d.
50 " ...	19/16 to 19/17 ...	1/4
70 " ...	19/16 to 19/14 ...	1/6



THE WALTURDAW LENS BATTERY
Nº 2 (NEW SYSTEM)

PRICE, for ordinary Bioscopes, 1¾ in. diameter ... £1 12 6

For Bioscopes of "Walturdaw" Nos. 1, 3 and 4 type, and all other machines which take large aperture lens, viz., 2 in. diam.

PRICE COMPLETE ... £1 18 6 the set.

The Walturdaw Co., Ltd.

40, GERRARD STREET, W.

WE HAVE A FEW :::

BARGAINS

STILL LEFT FROM OUR :::

REMOVAL SALE

SEND FOR SALE LIST.

EVERY OPERATOR ::

SHOULD HAVE OUR

Catalogue and :::

Bioscopist Guide

Post Free - 6d.

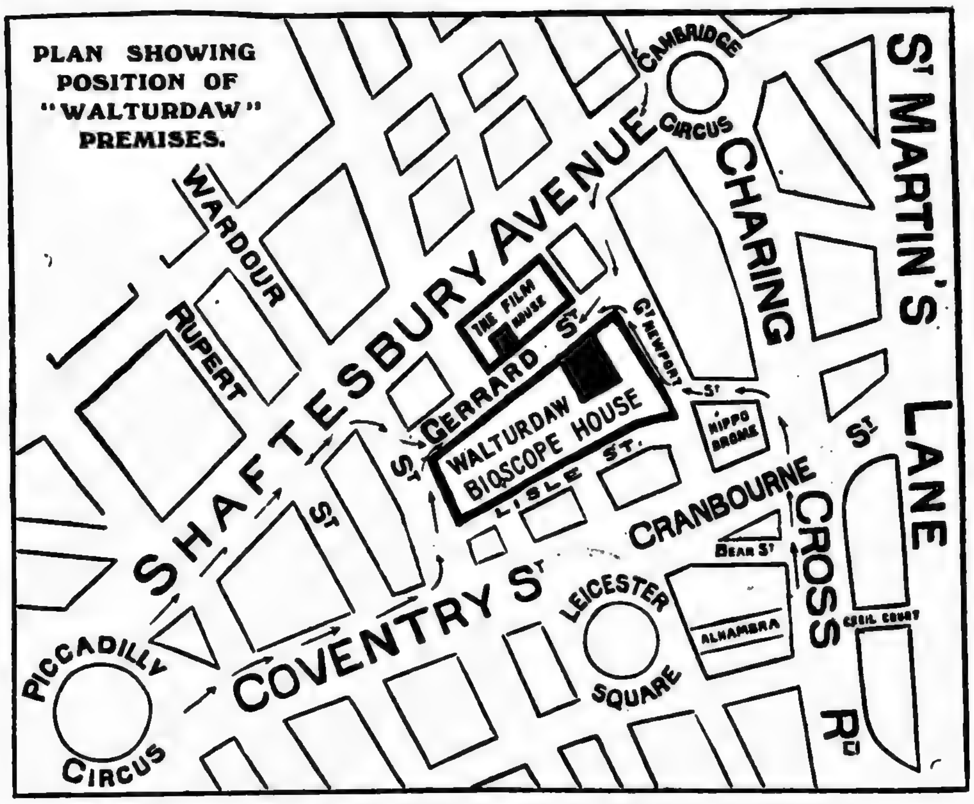
If you are wanting Bioscopes, Arc Lamps, Operating Boxes, Resistances or Films, call on us, or send to :—

The WALTURDAW Co., Ltd.

OUR NEW ADDRESS—

40 GERRARD ST. SHAFTESBURY AVENUE

Close to the Palace Theatre and London Hippodrome.


PLAN SHOWING POSITION OF "WALTURDAW" PREMISES.
WARDOUR
RUPERT
SHAFTESBURY AVENUE
CAMBRIDGE CIRCUS
CHARING CROSS RD.
ST MARTIN'S LANE
THE FILM HOUSE
GERRARD ST.
GT NEWPORT ST.
HIPPODROME
WALTURDAW BIOSCOPE HOUSE
LISLE ST.
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ST.
COVENTRY ST.
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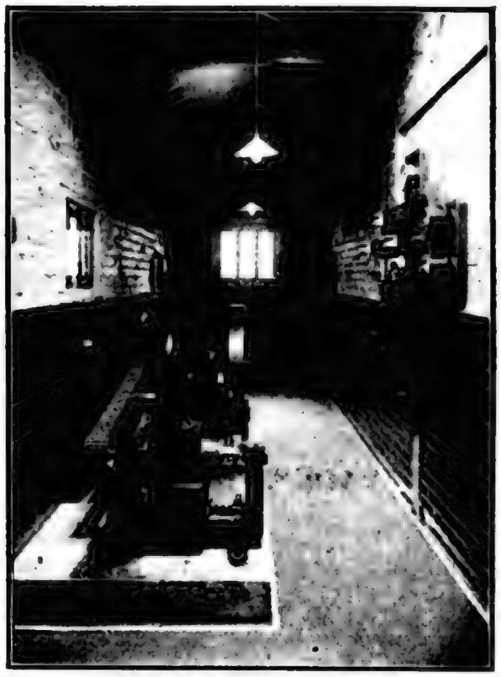
One of the Pioneers.

A VISIT TO
— THE —
HEPWORTH STUDIO.

MR. CECIL M. HEPWORTH.



WHERE THE POWER IS MADE.

"What is Mr. Cecil M. Hepworth like?" has several times been asked me by visitors to the Hepworth Company's offices in Cecil Court—visitors who have many times transacted satisfactory business with the able manager, Mr. Parfrey and his capable assistants, but who have not had the opportunity of catching a glimpse of the principal whose energies are somewhat confined to the production side of the world-known business.

A pen sketch is never an easy task, and I am particularly puzzled in giving one of Mr. Hepworth, although I have had several opportunities of meeting him and discussing trade matters with him. Picture a shrewd, clean shaven man of about 40, with clear cut features, and that prominent forehead and eyes that betoken nature has blessed him with an extra supply of intelligence. Look in to those eyes and see the signs of the thinker, or look at the hands and see the believer in practical personal work. Take these and other pronounced points which show determination, resourcefulness, and inventive faculty, and you will sum up, as I have done, that we have an individual not to be trifled with, fearless in doing what he knows to be right, and just to those who serve him. But go further with me—see him in his beautiful modern house, with his wife and two pretty little girls, and you find the tender human note which adds the finishing touch to the picture, and shows that not only work for work's sake but for family's sake, makes Mr. Hepworth apply himself so assiduously to his profession.

Of course the name Hepworth is known to all who remember the old glorious days of the optical lantern, for Mr. T. C. Hepworth—father of Mr. Cecil M. Hepworth—was an authority in those days, and was contemporary with Messrs. Malden, Stokes, Wilkie, Taylor, Yorke, and the other luminaries whose inventive genius and hard work made it so huge a success. It was the father who saw the wonderful possibilities of living pictures, and undoubtedly "enthused" his son in the interesting subject.

But I must return to the creator of the business which was established at Walton in 1899, and incorporated in 1904.

Mr. Hepworth is first an inventor, and his name should certainly be a household word as such by all showmen, for was he not the originator of the hand-fed arc lamp? This made its appearance in 1895, and created a sensation among scientists, opticians, and the press, and since that date other ideas have developed from the same fertile brain which have materially assisted in bringing our business to perfection. One has only to pass through the works and see the intricate appliances to realise that the bump of originality is wonderfully developed, and applied to excellent purpose in the various apparatus used. Like all inventors, time is no object so long as the desired result is achieved, and many long hours have been put in at the "holy of holies," as Mr. Hepworth's private workshop is called, and I had the privilege of entering this sanctum and seeing new ideas in course of development, and realising the temptation he had for using the quiet night hours to some useful purpose.

THE WORKS.

Walton-on-Thames is one of the most varied scenic populous towns about twenty miles from London, and one and a half miles from the station, in a quiet corner, are to be found the extensive works and studios of the company, which have been built with an idea of future development of the trade and for every convenience in making film subjects. With so many departments it is difficult to know quite where to start, but after an inspection of the office, which I noticed was connected by telephone with each section of the building, I entered a corridor at the rear, and the first of the seven doors out of it led to the engine and dynamo room. Here are the dynamo and main switchboard, and I learnt that not only is all the power and lighting made on the premises but water is pumped from a well for the whole establishment. Adjoining is the accumulator room of 56 cells, in which two days' supply of current is stored. Close to this is the negative store, in which repose in their tin boxes on shelves every subject which has been taken since the firm started, and many others belonging to customers, for many so-called makers take advantage of the facilities for printing their subjects. I took down number one—the first subject Mr. Hepworth took—and found splendid quality even in those early days. I was stopped, however, when I tried to get a glimpse of the pile of new stuff which we shall all hear more about in the future. Other doors led to the chemical rooms, repairing workshop, staining room, and pumping room.

ONE OF THE PRINTING ROOMS

The Printing Rooms.

On the same floor I found the dark rooms, and if I err in their description Mr. Hepworth, who conducted me round, must forgive me, for there was so much that is novel to note and I have not yet acquired that instinct to write and work in the dark, which seems to have become another sense of the employees. In the negative rooms I discerned eight troughs about 15 feet long and 6 inches square, each lined with celluloid, resting on huge porcelain tanks. The negative, straight from the camera, automatically fed itself from the reel, and one end dropped face upwards into the first trough, in which was the developer. Slowly it traversed its length, and at the end of the trough showed the faint pictures just appearing. With an almost human movement it passed into another developing tank until the pictures stood out clear and sharp, and then down into the bath and up again to the top hypo trough and finally collecting in the water tank, to get thoroughly washed before going through glycerine and water, and from thence, still wet, on to the spools. Every inch could be watched in its career by means of the yellow hand lamps, and sections needing strengthening had every attention.

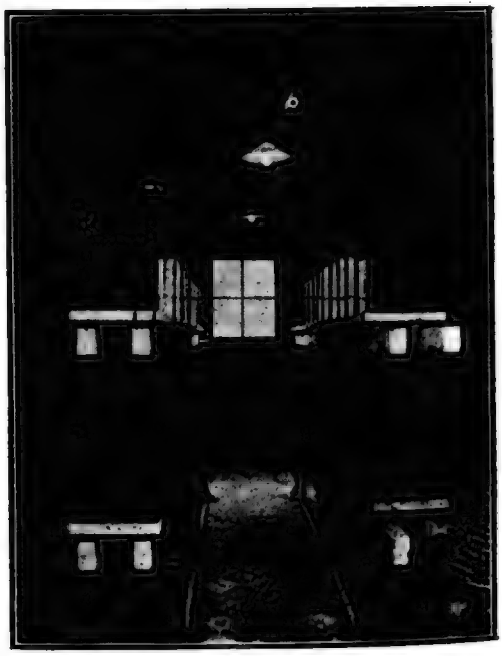
I found five machines in each of the positive rooms, capable of printing 9,000 feet an hour or 80,000 feet a day. The secret of the success of the Hepworth subjects undoubtedly is that every conceivable trouble is taken to ensure uniformity of quality. As the negative comes in contact with the blank sensitised celluloid the varying strength of exposure needed is automatically recorded and the light is strengthened or diminished according to those requirements. I saw changes in lengths of only three feet, but I should be betraying a trade secret if I said how those changes were accomplished; suffice to say that the mechanism is labour saving and exact to a degree and makes the work of developing (which is accomplished in the same manner) infinitely easier than other processes, the new film being printed, developed, washed, stained, and reeled without being touched by hand.

The title-making deserves a word for the ingenuity again brought into play. Enamel lettering is arranged on a black cloth and a camera face downwards with the help of a light from a mercury vapour tube does the needful. The title printing machine automatically prints 5 foot lengths, and as the average subject takes eight to twelve sub-titles, and they are made in seven languages you can imagine there is plenty of work in this department.

Drying and Examining.

I find I shall be unable to describe in detail many rooms I visited, such as the hypo supply room where the hypo is automatically saturated and run through pipes to the rooms below: the projection, testing, and checking rooms; the toning and staining departments with their interesting apparatus. I must, however, refer to the drying rooms. In the negative drying room there is accommodation for a mile and a quarter of film—hung on special hooks running along wires near the ceiling. These allow the film to dry and be wound on reels after examination, with only the edge of the celluloid lightly touching. Hot water pipes and air suction fans are in this dust-proof room, and also in the larger positive and coloured-film drying room.

Then there are the perforating rooms with accommodation for twelve of the famous Debrie machines, each with its separate motor in a cast iron box and iron bin under. A perfect system is adopted so that every inch of film is checked from its entry in the raw state until the final signature on the way bill which shows exactly who examined and passed the subject, before packing in its tin box, to be sold to amuse the thousands who little realise what thought and care has been expended before the subject could be projected.



WHERE THE POWER IS STORED.

The Studios.

The two glass-roofed and glass-sided studios are about 85 feet long by 35 feet wide, and are on the first floor of separate buildings, and are replete with every necessity, and having been erected under Mr. Hepworth's personal direction have many unique contrivances. At the back of each run the scene painting and frame stores and also a kind of stage which is utilised for the trick films, for which the firm are famous. At the end of each are twenty specially built arc lamps, each of 6,000 candle power, which can be adjusted to any position. The property making rooms are under the studios, and apparently a hunting scene was soon to be portrayed, for I found any number of crocodile heads, snake skins, and other curious trophies which I understood had been captured by the firm's foreign representatives. Trap doors in the roof give access to the studios. Many objects of interest met my eye, including a locomobile, and lay figures of all sizes and shapes. I also saw the ingenious and complicated apparatus which Mr. Hepworth has made for enabling the camera to ride on a motor-car without vibration. The dressing and wig rooms adjoin, and when one realises that in the outdoor scenes, frequently one hundred perform and that twenty and thirty actors are in the studio at one time, it can be imagined that the stock is of no meagre proportion.

Making a Picture.

I was fortunate in seeing Mr. Fitz-Hamon, one of the stage managers, rehearsing a Bushranger's scene in the studio, and quite understood from the action of Mr. Hepworth, who was at the camera, that he too was no novice at the art of setting the stage. In a brief interval I asked Mr. Fitz-Hamon for a few of the humorous incidents that he must have run across whilst taking subjects.

"Oh, we've had many, and here's one," handing me a telegram. "I arranged for a rehearsal of twelve persons for this morning. The eleven are here dressed ready, and this wire states that the essential twelfth regrets he's missed the train—isn't it funny?"

I saw I had struck the wrong vein, and asked him if he had had any tragedies or accidents in his hair-breadth adventures.

"Yesterday the horses of a carriage we were using bolted at a critical moment. The traces broke, and the vehicle was left in the road. A pedestrian who was watching the camera came up and asked, as our man had stopped turning, 'Can I come by now?' He thought the incident the climax of the picture."

"There's your accident, and now for tragedy," said my despondent friend. "Last week we ran over a lay figure to complete a picture, when up dashed a surgeon, who had been hastily fetched by a bystander, and we had all our work cut out to prevent him trying to earn a fee."

I want a day with Mr. Fitz-Hamon when the cares of his profession do not sit so heavily on him, for I believe he "has others."

Making a Singing Picture.

Many of my readers have the impression that the record and picture are taken simultaneously. If they could have witnessed an interesting rehearsal that was taking place they would certainly think differently. A new record had just arrived and was put on the gramophone, the "plot" was explained to the actress and actors, and it was then run through. Time after time this was done, each trying to pick up the words and repeat them with the instrument, developing suitable action as it occurred to them. Tedious hours are thus spent until action, machine, record, and voices are in unity, and then the scene is mounted, and after more rehearsals the camera is brought into play. It is hoped that one of these days action and song can be taken at one sitting; meanwhile the above process shows the trouble and work necessary to procure a singing picture.

The Home, the Family, and the Dog.

Full of new ideas as to the size of the business, I was glad to get in Mr. Hepworth's Argyll car and run up home with him for some food before journeying to town. I saw in the short journey that the natural beauties of Walton made ideal scenes for the camera, and I recognised this as a valuable asset to the picture man. But the family has almost as important a value, for I recognised in the two little girls, friends from the screen, and felt particularly happy in patting their boon companion—the famous long-haired collie who is known to most of my readers.

Over a smoke I asked Mr. Hepworth if it could be said that the firm "specialised."

"If variety can be termed specialising," was the reply, "then we are specialists of the first water. We find as long as the quality of the subjects is good, there is a market—a market which should expand to greater proportions. Besides our home productions and trick films, we always have a man abroad getting new stuff, so as to present as varied a list as possible."

"With regard to trade expansion, do you mean at home or abroad?" I asked.

"Both. Like other English makers, we have felt the draught this year, but America and the Continent will gradually learn the value of English subjects. Regarding England—there is an increasingly unsatisfied demand for good pictures, and a big public not yet catered for. Many splendid opportunities of obtaining better class picture audiences are lost through the niggardly treatment by showmen and managers. The average middle-class man won't stand the second and third rate shows with worn and scratched sensations badly put on without consecutive character. Foreign subjects with knock-about actors don't appeal as comics. He doesn't make a fuss, but sends such a show to Coventry. The gallery boys hiss or clap, and the operator judges the value of the subject by the robustness of the noise, and he consequently panders to the "gods," as did the music hall twenty years ago. The salvation of the picture business will be worked out by those with courage and enterprise enough to cater for the better class people. Educational subjects and films which can give solid enjoyment should take the place of those which only give superficial amusement, and although I may not agree with their financial methods, I hail with satisfaction the big companies which have lately come into existence, the management of which have shown us what ideal picture halls should be like, and who have raised the showmen's business to a higher plane."

There was much more I could have asked, but I had already lost two trains, and feared losing the last if I started other topics, so I lived up to my name by again becoming a

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The Little Worries of a Gatherer of News in Animation.

By WILL. G. BARKER.

Well, Mr. Editor, you've set me a task that is right out of my line. Ask me to get a picture of the excavators at work on the new canal on Mars and I'll be nearer success than I shall be in attempting to usurp the duties of a journalist.

But your last request is so imperious that I'll try. If I fail your readers must blame you and sympathise with me. You ask me to give you humorous incidents in my search for animated news. That's done it! I'm soon finished. Very little humour accompanies the filming of actualities. As a rule it is only TROUBLE one meets. Hence I have headed this article as above.

One of my earliest troubles was in attempting to procure an animated picture of the raising of the A.1. Submarine, at Spithead, just off the Nab Lightship. For ten days I kept a tug under steam in Portsmouth Harbour. Sometimes I had her out, but the sea was so rough that salving had to be continually abandoned. Just during the turn of the tide each day, salving proceeded for an hour or two. The coastguard used to give me the tip when work was commenced, and my tug was sent round to me. I always boarded her from the South Parade Pier, Southsea, to avoid the too polite attention of my competitors, who were all waiting in Portsmouth. The skipper, the engineer, and a boy were my only companions. The boy used to lash me up to the fore mast, and my tripod was securely fastened by means of a screw eye in the deck, and a rope running through same up to the centre screw of my tripod. The little tug rolled about like a porpoise, but I hung on to my job. I was going to secure an "exclusive." I was determined to get that submarine being raised and towed into Portsmouth Harbour. But, alas, the ill-fated A.1. was raised in the middle of the night and towed into Portsmouth sunk four feet below the surface of the water. So I got nothing. That's pretty humorous, eh? In parenthesis, the tug cost me £80.

The mention of Portsmouth reminds me of an incident in the Dockyard. The late King of Portugal landed at the usual spot. It was raining cats and dogs. The pressmen were bemoaning their fate with their cameras carefully held under their mack's. But my good old camera was just standing up there like Ajax defying the lightning. I always see that my camera is not only light and heat proof, but also rain proof. My only care was that rain drops did not get on the lens. One of my gloves was hung over the rack mount and so everything was safe, for I had taken particular good care that I had allowed sufficient air to get at the lens to prevent the glass "steaming." As is usual, a guard of honour was drawn up on the Railway Jetty alongside of the ship. The guard consisted of three rows of Marines. Although it was still raining fiercely the King, accompanied by H.R.H. the Prince of Wales, went through the stereotyped inspection, which means walking up and down the lines. So soon as the Royal party got into the line which my camera faced I started turning the handle. As the Prince approached the camera he gave a broad smile and passed round into the next line. A *Daily Mirror* man who was standing by me remarked, "That was a drop of alright; did you see the Prince laugh right into your camera for you?" I chuckled, for I knew I had a "beauty." Whilst shouldering my camera to another position to get the train moving off for London, Mr. Stephen Cribb, the celebrated naval photographer, said, "Mind you don't lose that glove, Barker." I looked—the glove was still protecting the lens. I said —(too sultry to print.—Ed.).

For some years I had attempted to secure the actual killing of a coursed hare by a greyhound. Two friends assured me that if I would only go to Plumpton, they would see that I had a position in the "escape," and so get hare and hounds in full run and an almost certain kill. Feeling that my chance was a good one, I took my most trusted operator, Mr. MacDowell, down with me. I stationed myself by the starter where the hounds are "slipped." MacDowell went into the "escape." Soon I saw signals of distress at the other end of the course. MacDowell had brought in error an old camera which we had knocked about for a staged picture the week before. It was absolutely falling to pieces. He had a screwdriver, a pair of pliers, and a bit of string, which, together with one of my bootlaces, got the camera fixed up somehow. On attempting to thread up the film, we found there was no bobbin in the bottom take up box. A visit to the refreshment rooms for a soda water cork, and the wire off same got us over that little worry. No, you're wrong, we did *not* miss the picture. MacDowell secured one of, what I consider, the most marvellous pictures ever filmed. Only those who have seen coursing can appreciate the difficulties. Two hounds caught a hare at the exact same moment within twenty yards of the camera, and an exceptionally fine and realistic picture was the result. But it only ran for three nights at the Palace Theatre, London. The picture was withdrawn at the request of the Home Secretary (Mr. Herbert Gladstone) after a discussion in the House of Commons. It was too realistic. Fancy, three nights' exhibition after four years trying to get the picture! Another funny (?) incident.

One of the quickest moves I ever got on, was at the Lord Mayor's Show one year. The procession was to come down Bridge Street, Ludgate Hill side of the refuge, into Ludgate Circus, and so up into Fleet Street. We secured a very fine window on the first floor which would give a view of the turn and the procession coming straight towards you. You know what a fine picture that always makes. The Show had already entered Bridge Street, from Queen Victoria Street, when a message was suddenly received that the route was to be altered because of the difficulty of turning the lifeboat at such an acute angle, so instead of the procession passing me on the opposite side of the road it was to come right *under* me. I nipped down those stairs as though I had been shot from a gun, and so into Bridge Street, and in less time than it is taking me to relate the incident, begged a position from some parties who were already well excited by the Show approaching. Again, only those who have been in a Lord Mayor Show crowd can have the faintest idea of the pushing and shoving I had to do to get my picture. But I got it, out of temper and out of breath. Disappointed because I had not the pretty position I wanted.

But all these little worries pale before the task of securing prohibited views. Fresh in your memory must be the fun at the Franco-British Exhibition. In spite of being dogged about, I secured pictures in the Stadium, the grounds, in the buildings, and everywhere else. The set of pictures I was the most proud of was the visit of the King and the French President. That day will live in my memory for all time. It was the greatest game of hide and seek that I ever played either during my youth or since.

Another trying experience in this way was at Clermont-Ferrant, in France, at the Gordon Bennett Motor Races some four years ago. I could get no permit. So I went up to the stands two days before the race, secreted my camera and tripod away under the stands, and just waited. My first night's sleep under the stands was uneventful. The next day one of those terrible sand storms so famous in this Puy-de-Done district struck the stands. I rushed for my camera and got it up. The stands were being rent like matchboard and the canvas was being shredded to ribbons by the force of the storm. Two French policemen tried to drag me away; they said I'd be killed. But my knowledge of French, at any time very limited, was absolutely nil at that moment. The trade knows the result, for I got a wonderful "exclusive." That night I had some "bed-clothes," for I wrapped myself up in the torn canvas and slept the sleep of a tired man. Awakened about 3 a.m. by the thundering artillery of the tuning up of 200-h.p. racers, without silencers on, I got to work. Before I was escorted by the soldiers out of the enclosure, I had secured all that was needed for my purpose!

Now it was a case of hoofing it round to the spots I had selected. No one was allowed nearer than 10 metres to the course. Soldiers and police kept guard, so there was no chance of getting on the road. It was a case of trespassing over crops, ditches, hedges, ploughed fields, and all the rest of it. But as day wore on the the restrictions began to relax, and so I got my pictures. It was now about 3 p.m. I had had neither sup nor bite since 7 p.m. the night before, and I felt pretty exhausted. About a quarter of a mile away I thought I saw an "ad." for Palmer Tyres on a tent. I reached it and asked, "Do you speak English?" "What Ho, rather," returned a gentlemen, who has been a friend ever since, Mr. Morris, of Shaftesbury Avenue. "Come inside, you look half dead," and I felt like it too. I got a good meal down my neck and a cup of good old tea, and went to sleep for an hour.

I thanked my host and started off for the town, about ten miles distant, to get my train for Paris, and thence to London. Worn out, weary, footsore and tired, I tried to make some farmers understand that I wanted a conveyance into Clermont. But they were Auvergnacs (only those who have had dealings with these gentry know what the word conveys). At last I found one who did understand my rotten French, and he offered to take me for 40 francs. After haggling the price down to 25 francs, he calmly left me and adjourned to the meadow to milk his cow. I wanted to be off; the delay seemed very long. Now came my surprise. The cow had a piece of wood tied across her horns to which was attached to a pole, which in turn was fastened to a V-shaped wagon. We took four hours to reach the town (6½ miles). But it was better than walking! The greeting I received from the pressmen sitting at the cafés in Clermont was remarkable. *The Autocar* said: "From the sublime to the ridiculous. Mr. Will Barker, the ubiquitous bioscope man, after kinematographing cars racing at speeds of 60 and 100 miles per hour, was dragged back to town by a cow at the alarming speed of two miles an hour, if lucky."

Looking back at the paragraph about the three nights exhibition after years of work, reminds me that very few men have the faintest imagination of the work and preparation for taking a big topical. Such a job as taking the Coronation involves strenuous and nerve racking work. The many weeks of weary seeking for positions, always taking into consideration the direction of the light, procuring permits, etc., etc., is a task that would appal some. Difficulties meet you at every turn. When you sit in my show room and calmly criticise, say, the Grand National (and I have taken more Grand Nationals than anyone else in the trade, so I know a little about it), you can have but a very faint idea of the labour involved in securing this picture. Here are a few of the little worries to be overcome. First, get the permit. That takes a bit of doing and costs a small fortune. Next, we get a plan of the course and select positions, always taking into consideration the importance and direction of the sun, should it deign to honour us with it presence. After a careful selection of both position and most suitable operators for same, the next move is to secure sleeping accommodation for my little army of assistants who are to invade Aintree Course, not an easy task, as Liverpool is just about overflowing at National time.

This year I took down 17 assistants. Some were to assist the camera operator. Then at Liverpool I secured 27 men to help me in an advertising scheme should I have found any serious opposition to the exclusive rights I had been fortunate enough to secure from the Empire Theatre. We all breakfasted at 7 a.m. and did ample justice to the meal, for we knew there was no chance of anything more to eat until about 6 p.m. in the train returning to London. No, my masters, it's no picnic getting topicals. We arrived on the course at 8.30 and were paraded before the police, to enable them to know who was Short and who Codlin, and set out about 10.30 for our allotted positions round the two mile course. Seeing all my men well placed I make two more visits and tell them to look out for the crowd that may come on them, just as the horses are passing. Now comes a long, dreary, cold, blowey, and hungry wait until 3 p.m. "They're off." The winner has passed the post. Winners are joyful. Losers despondent. But the topical man cares for neither those who have either lost or won. He is rushing through the crowd with his take-up box out of his camera, to the waiting motor-cars outside the course. The last man arrives.

Some of us jump in. A tearaway for Lime Street. Catch the train by the skin of our teeth. The excitement is over. We flop up in our reserved seats. Not feeling very hungry (we have been without food too long) we can only pick at our dinner. London at last. Now another rush begins. Cab to the office. Darkroom men fly at the boxes and away we go. Last Grand National I worked on for 72 hours with only four and a-half hours sleep. Dark room assistants were as tired as myself. Now, Mr. Exhibitor, will you forgive some of the little faults in rushed Topicals? Rushed worked is never conducive to good work. But we've done our best.

Now that I'm in print may I unburden my soul, Mr. Editor, of a good old-fashioned English growl at the exhibitor. Some exhibitors cannot appreciate and do not even stop to think of the trials and tribulations of the topical taker. Let me instance. Buyers looking at a topical pass remarks somewhat as follows: "You've not got the figures very big, I saw a fine picture, close up, in *The Daily Photographer.*" "It's very dark." "It's not very clear and sharp, and you cannot see the distance." "Why didn't you get the people getting into the lifeboat off the wreck?" "How is it you did not get the General kissing the baby. I saw a ripping picture in *The Weekly Faker,*" and so on, and so on.

If you will spare me the space I'd like to explain. I will take the queries in rotation. The big figures in *The Daily Photographer* are got by the following means. A snap is taken. Very often the figure is even smaller than on my own film. But the pressman puts the negative in the lantern and enlarges it up to any size he likes. The bromide print is given to an artist who works it up with an air brush. By the time the artist is finished with it, it would be difficult for you or I to say which was the photograph and which the artist. Hence the big figures. Have I made that quite clear?

With regard to the complaint about the lighting, if the exhibitor were to see the hole or well, such as, for instance, the Guildhall Yard, in the City, in which we have to work, I think he would be a little more merciful in his criticism and rather praise us than otherwise, for the truly wonderful results we had got. The same answer applies to pictures taken at this time of the year about three or four o'clock. The buyer will not think about the heavy rain, clouds overhead, and the failing light. Think of the lovely results we get at Olympia at the Horse Show under a *green* canopy. But there, it takes a photographer to grasp what all this means.

The next complaint is a very common one about such things as Lord Mayor's Show, football, coursing, steeplechasing, opening of Parliament in February, etc., in fact all winter pictures. Let the exhibitor clutch at the fact that mist is white and its image is imprinted on the negative long before the blues, reds, pinks, yellows, and blacks have even a look in. Hence the "veiled" appearance and "wooliness" and lack of detail in the print.

My answer to the next question is that I do not carry a lifeboat in my pocket. Even if I had such a vessel at my command my picture would be fouud fault with because it kept on jumping in and out of view, and yet it is only reproducing the movement of the angry waves.

The last complaint that I'll deal with in this article is one of the most common, and can be most easily explained. A press photographer has a camera in his hand that weighs about two pounds. He can run about with ease where his will directs him. I *must* have *my* camera on a tripod for steadiness. My outfit weighs at least 30 to 40 pounds, even if I have no extra film with me. I am hardly able to be so mobile as my friend, the pressman. Further, a pressman can get all he wants in one five-hundredth part of a second, whereas I must spend at least 20 seconds at the work to get, say, 20 feet, for anything less would be useless. By the time I have planted my camera and got my object in view, the crowd have closed in and I've lost my picture. Now, my critics, will you please forgive me and all my assistants, who have all done their best, and yet failed sometimes? We have the best incentive to "get there"—namely, your orders. If we fail, we lose money and all our energies are as nought. To plagiarize a well-known saying: "The lot of an Animated News Gatherer is not a happy one."

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The Dollar King, P	115 ,,	[illegible]
The Pirates (pt. col.) P	495 ,,	1
The Gold Prospectors, P	557 ,,	2¼
The Legend of Orpheus, P	626 ,,	2½
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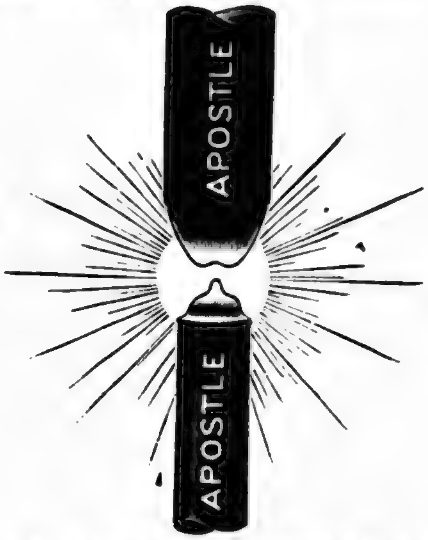

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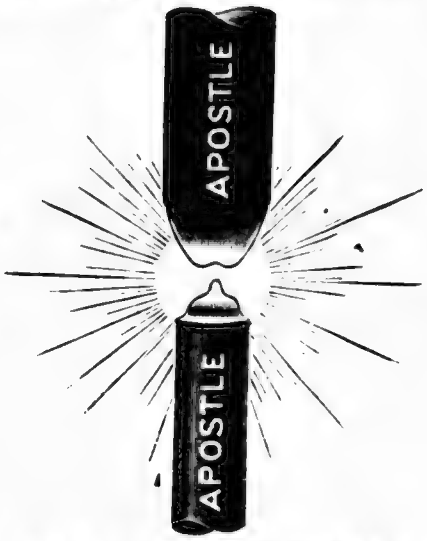

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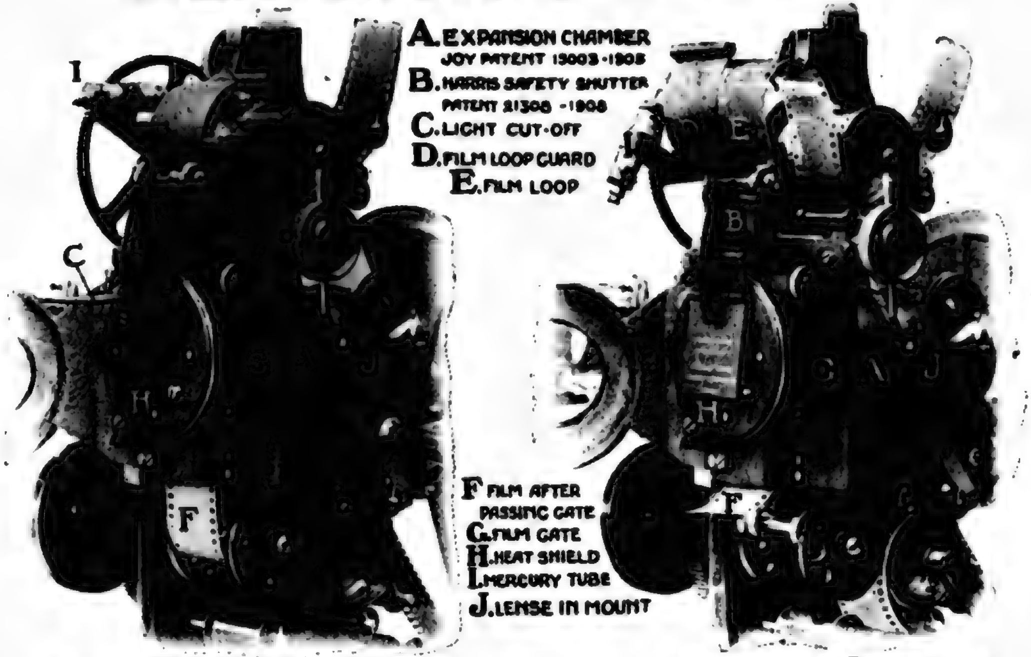
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B. HARRIS SAFETY SHUTTER PATENT 21308 -1908
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D. FILM LOOP GUARD
E. FILM LOOP
F FILM AFTER PASSING GATE
G. FILM GATE
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Smooth Working.—Total absence of vibration is brought about by the careful balancing of every revolving part, particularly the "dog" and shutter shafts. The "dog" shaft is balanced to a grain, of which there are 480 to an ounce. It is essential that this balance should be even, and only by laying the "dog" shaft on carefully levelled knife edges (an engineering term), and also by accurately cut gears and sprockets, can steadiness of projection be obtained.

To take the strain of the winder off the film, the bottom sprocket is provided with a looping device, which absolutely prevents any pressure or strain upon the perforation holes, thus prolonging the life of the film, which would ordinarily suffer from increased strain in re-winding.

Masking Device.—In the ordinary fixed gate, to give an equal registration to the film, it is necessary to expose three times the surface to the light. But by means of the Urban device only one picture is exposed to the rays, so that when the optical centre of the film is found, the rays of the lamp can be concentrated into a space no larger than the one picture, thereby saving about 40 per cent. of light, which would otherwise be wasted.

The masking of the film in the machine is obtained by a rising and falling gate covering two pictures, so that no matter where the position of the film is on the sprocket, registration can immediately be secured by turning the milled head. This rising and falling gate is adopted with the view of exposing as small a portion of the film as possible to the rays of the arc lamp.

Film Firing Preventive Devices.—In conjunction with the rising and falling gate are two devices for the prevention of film firing. The first is the Urban-Joy Patent (15,003, 1905). In the event of the film firing, this device prevents the spread of fire above or below the exposed hole. The perforations themselves remain intact, so that the film is not severed, and therefore the exhibition can proceed without the slightest panic, and without anyone but the operator being any the wiser. This is brought about by constructing the rising and falling gate, into what is practically a fire-proof box. When the film is in position, the only outlet is through the exposure hole nearest to the lamp, the other side of the exposure hole being contained in a tube which also holds the lens, thus forming an air-tight chamber on the one side of the film. Should the film ignite in the exposure hole, the air contained in the chamber (A) is suddenly heated and consequently expands, thereby discharging the products of combustion through the exposure hole (H). Inside the gate small longitudinal bars exactly above and below the exposure hole are provided, which effectually prevent "fire creep" along the film.

The Harris Safety Shutter (Patent 21,308, 1908) is the second device, which lends additional safety during display. The object of this invention is automatically to shut off the light should the film break below the gate; also to stop the electric motor, should one be used for driving the projecting machine.

The device (B) holds a semi-circular flap (D), which is connected by a small lever to flap (C). This semi-circular flap (D) is adjusted to be in position over the loop of the film (E) so that, when working under normal conditions, the loop (E) does not actually touch or come into contact with the loop (D), but on the film breaking at (F), loop (E) suddenly enlarges and pushes up the flap (D) to a vertical position, which, in turn, closes the door (C).

The mercury tube (I) contains about half an ounce of mercury with an electric contact at either end, its object being to change the centre of gravity of flap (D); also to cut off the current supply to the motor. In the setting, the tube (I) is horizontal, thus connecting the two electric contacts at either end, but on its being canted by the raising of the loop (D), the weight of mercury suddenly flows to the lower end, thus giving weight to retain the flap (D) in a vertical position, and effectually breaking the motor circuit.

Aluminium fire-proof magazines carefully constructed to meet the requirements of the London County Council are fitted. The chief object of these boxes is to save the film, except about one foot already in the machine, in the event of a fire arising from any cause. Careful and prolonged experiment has proved that fire will not pass along a film where egress or ingress is by means of a narrow slit or channel. In these boxes such a slit of about an inch in depth is provided as outlet and inlet to the interiors. Here a difficulty occurs in some spool boxes, the surface of the film becomes scratched by contact with the four rollers placed one at each corner of the aperture. By a special device the buckling of the film is entirely prevented. The film slit in this box is open to the operator's side, so that the film can be slid in or out of the box at any part of the picture, thus preventing the necessity of

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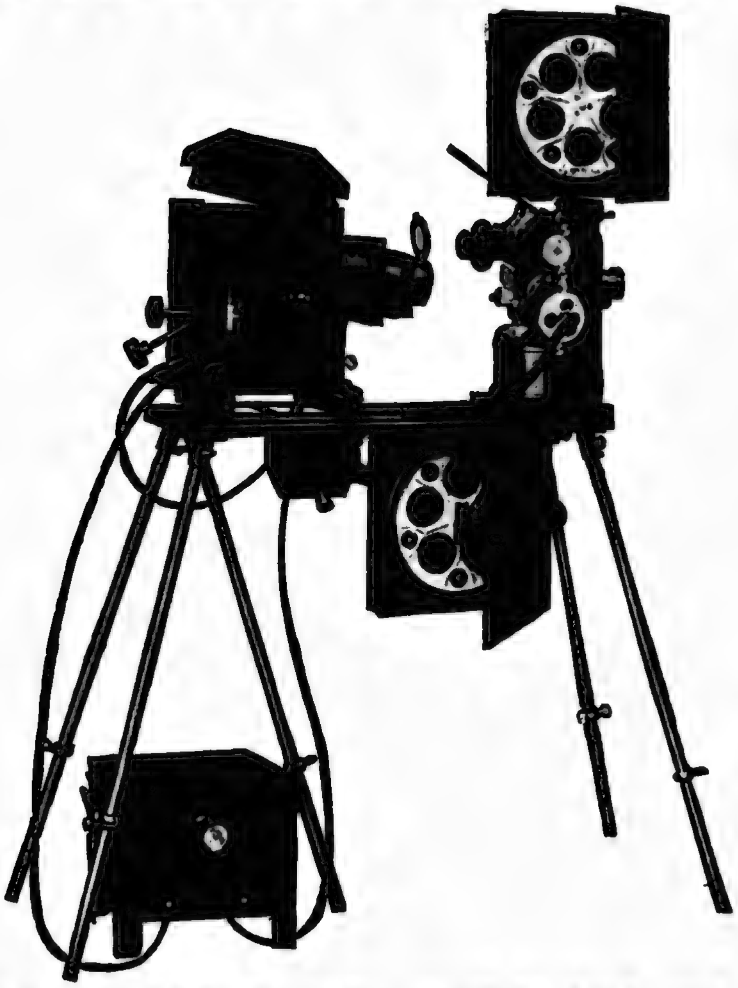

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rewinding to reach the end. When the box is closed, the slit is covered by an extra lug of metal, which forms part of the cover.

Thus, in the absence of either the Urban-Joy or the Harris device, should the film fire in the machine from any cause whatever, it is only possible for about 18 inches not enclosed in the spool boxes to be burned, in which case the connection of the unfired parts causes only a few seconds delay before the display is resumed.

It will at once be apparent that the new Urban "Panic Proof" Projector is, to all practical purpose, fireproof, "fool" proof, and panic proof. The Harris device automatically takes charge in the event of the film breaking, but if fire *should* occur, the Urban-Joy expansion chamber prevents the combustion of more than one picture, and even then the perforations remain intact. In the extremely improbable event of both these devices failing, the aluminium spool boxes, with which the projector is fitted, would, under any circumstances, prevent more than one foot of film from firing.

Mr. R. Prieur.

ON CONDITIONS AT HOME AND ABROAD.

Mr. R. Prieur, agent for the Lux films in this country, is one of the hardest men in the trade to interview. He is always willing to speak about his company or trade matters generally which he can spare time for a chat, but that is not so often as one would like, for he is an exceptionally busy man, with interests outside the film business calling for attention. However, we managed to catch a few minutes with him at the Film House on his return from America recently, and found him quite satisfied with the demand for the Lux films, which has gone up considerably since the move from Basinghall Street to the Film House was made. Mr. Prieur ascribed the increase partly to the opening of more central offices and to a great extent to the improvement in the quality of the product, which has been considerable, and which a visit to the Lux factory in Paris convinces him will be maintained.

We were naturally anxious to hear Mr. Prieur's impressions of the American trade, especially when such conflicting reports reach us in England, and it must be admitted that he did not paint a very rosy picture of the Independent position, although holding out hopes of improvements. Visiting New York, Pittsburg, Chicago, Detroit, Boston and other centres in the course of his three weeks' trip, Mr. Prieur was in a position to speak from personal knowledge of the relative position of the warring parties in the trade, and although an Independent frankly admitted the predominence of the Patents party. Of some 150 shows which he visited the bigger proportion—and almost all the best establishments—were using "Trust" films. He by no means thinks the position hopeless, however, as is shown by the fact that he has undertaken the American agency for the Lux films, and has since sailed for the States again for the purpose of opening offices there.

Coming to matters nearer home, we tackled Mr. Prieur, as a man likely to be well informed on the subject on the possibility of a revival of the Convention which fell through so signally a year ago—recent advices from Paris having hinted at such an attempt.

"It is quite true that hopes are entertained in certain quarters in Paris," he replied, "but I haven't the least doubt that they will be disappointed. As you know, we were one of those who strongly objected to certain features of the earlier Convention. A hastily considered scheme was rushed through, which had of course to be abandoned, and I don't think another attempt will get much support."

"It is suggested," we remarked, "that the makers will be eventually forced by the difficulties of their position to take up renting to the exclusion of the present renting firms. Are you considering such a step?"

"No," said Mr. Prieur emphatically. "I can sell films, but I do not know how to rent them. I admit that there is much that is unsatisfactory about present conditions, but they will sooner or later provide their own remedy. Competition is getting keen, and will cure many of our present troubles."

"Including the discount difficulty?"

"Just so. I abandoned giving discounts at the time of the Convention, which did one good thing by leading to an understanding on that point which most manufacturers have respected. One or two even now make a point of giving a discount to everybody—as I have ample proof—and I have myself lost sales through refusing a reduction, but I have no intention of changing my attitude. Here is an invoice for £48 going to one of the largest buyers. He does not get a penny discount; why should another man who buys less get it?"

Mr. Prieur remarked as we shook hands, that he had taken steps to transfer to other shoulders some of the work to which we refer above, and that in future he would be able to devote the bulk of his time to the film business a necessary step in view of its developments at home and in America, and one which will be appreciated by members of the trade.

The Essanay Co.'s President.

(Photograph on page 1272).

Mr. Geo. K. Spoor, as renter and manufacturer, has a reputation throughout the States as one of the "square men" of the business in that country, and by general consent has obtained his present position of prominence by scrupulously straight dealing. One of the first to take and show a living picture film in America, he has the distinction of introducing Mr. George Kleine to the film business, and for many years bought all his films through the latter. At the present time the Geo. K. Spoor Co., of which Mr. Spoor is sole proprietor, supplies over 200 theatres in the States with their full equipment projectors, films, etc. As a renter, it was Mr. Spoor's policy, even before the Patents Co. came into existence, never to sell a second-hand film, but to "retire" every subject after a certain period, and the shelves of his offices contain film which could have been disposed of for a good price, but the release of which would probably have been detrimental to the business.

Two or three years ago Mr. Spoor, in partnership with Mr. G. M. Anderson, extended the manufacturing field, and the Essanay (S. and A.) Co. is now recognised as one of the foremost producing concerns of America, its speciality being "Western" subjects. The situation of the studio and factory at Chicago, within a few miles of typical prairie and mountain scenery, is particularly favourable to the production of the best work

The Essanay Co. is represented in this country by Mr. H. A. Spoor, brother of the principal, who was previously treasurer at the McVickers Theatre in Chicago, where all the Drury Lane successes are staged, and although his arrival in London was comparatively recent, Mr. Spoor has already succeeded in building up a considerable connection with the English film buyers.

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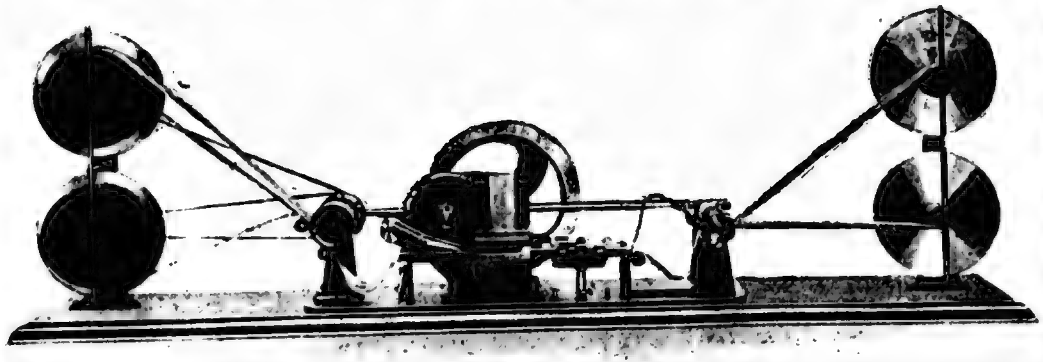

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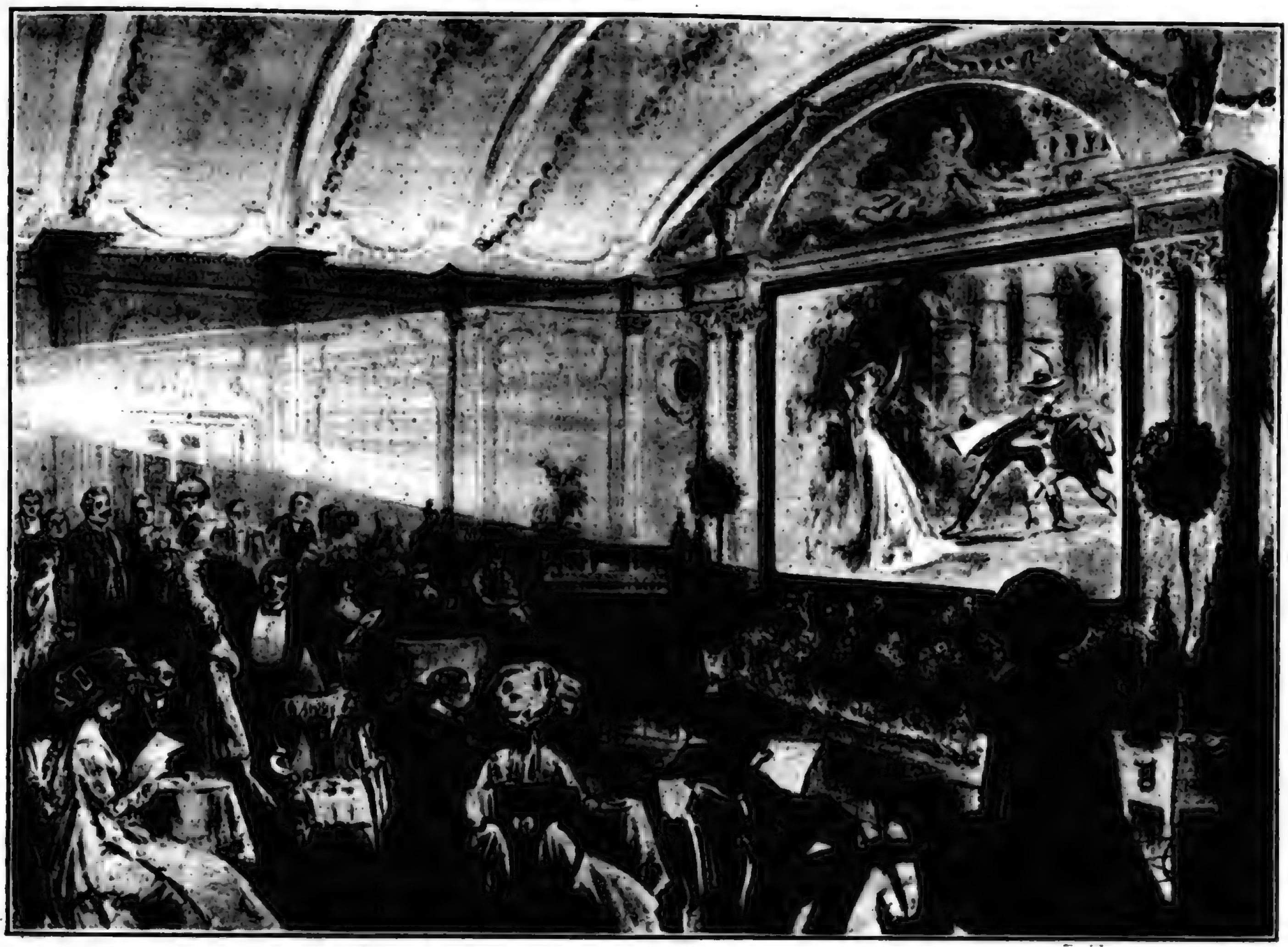


The "Daylight" Screen

AT URBANORA HOUSE.

The title is right, but not sufficiently comprehensive. A daylight screen, certainly, but—and more important—a screen which permits full or partial illumination during hours of darkness.

It has for long been a matter of complaint that motion pictures must be shown under conditions of absolute gloom. Inconveniences from these causes are frequent; patrons either cannot find seats, stumble in doing so, or have their way lit by electric torches borne by attendants. Complaints of rude and lude conduct are occasional in some so-called "palaces," owing to unprincipled frequentors using the theatres for purposes totally unconnected with motion pictures. These objections are few and far between, but they certainly have been made, chiefly, it must in fairness be stated, on the Continent, and not in Britain.

The new screen, or screens, however, finally remove all objections on this score. If for no other reason, the innovation would be welcome, but many and important contentions against animated pictures are nullified by the adoption of "daylight screens."

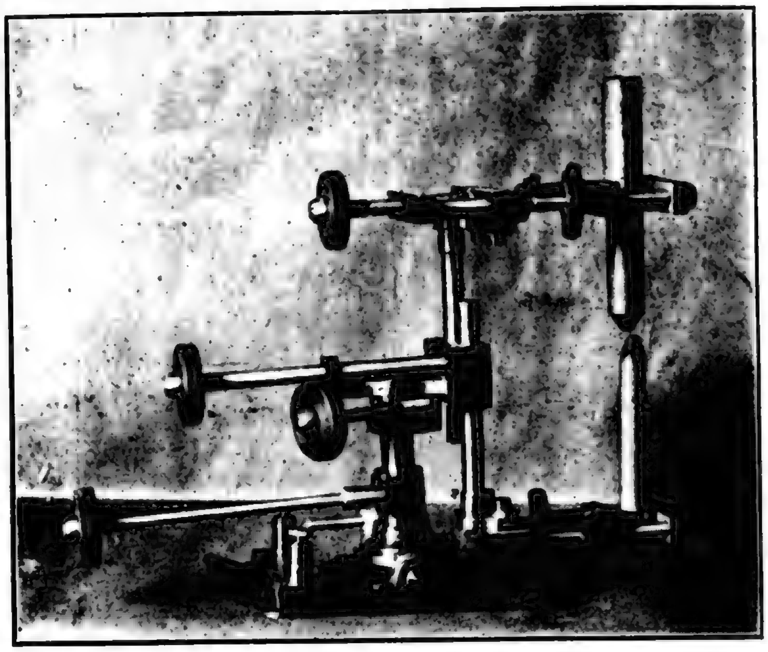
In the matter of education, for instance, it is now possible to exhibit pictures and give lessons upon them in a school or class room fully lit, during hours of instruction. Previously such motion picture illustration could only be given at an hour when the pupils ought to be abed.

It was our privilege to witness the other day a demonstration at Urbanora House of motion pictures projected under conditions of partial lighting, and our horizon was to a great extent enlarged. Two screens were provided: one a plate glass sheet, chemically etched, and, either in the usual gloom or in a partially lit hall, the results were excellent. We had previously seen demonstrations upon "ground glass" or "sand blast" screens, but the results were unsatisfactory unless witnessed from the direct front; ten feet on either side the pictures appeared blurred or bleared.

In this display, no such defects were observable. Objections presented themselves, however, not only on the ground of cost of the plate glass, but of the danger of breakage in transit. Palpably this medium could only be used for fixed shows, and not for itinerary purposes. For picture palaces, pure and simple, the outlay would be more than compensated in the convenience of showing with equal effect in full light, with a total absence of sheet buckling or creasing.

In the matter of the second—or portable—daylight screen the effects produced were even more satisfactory. For ordinary purposes this screen is decidedly the best. On a background of canvas covered with silver leaf and superimposed with tracing paper—the process is fully protected—results most astounding were presented in a full and partially lighted theatre. No matter from what angle the pictures were viewed, the image was correct. For comparison, pictures were projected on both screens, and the impression conveyed was, for brilliance, decidedly in favour of the portable screen. The advantages of adoption of this medium are, therefore, too obvious for further comment. Managers and exhibitors are strongly advised to witness a demonstration on these screens and secure full particulars and terms from the sole agents for their sale.—Charles Urban Trading Co., Ltd.

The SAFETY



Make the Best

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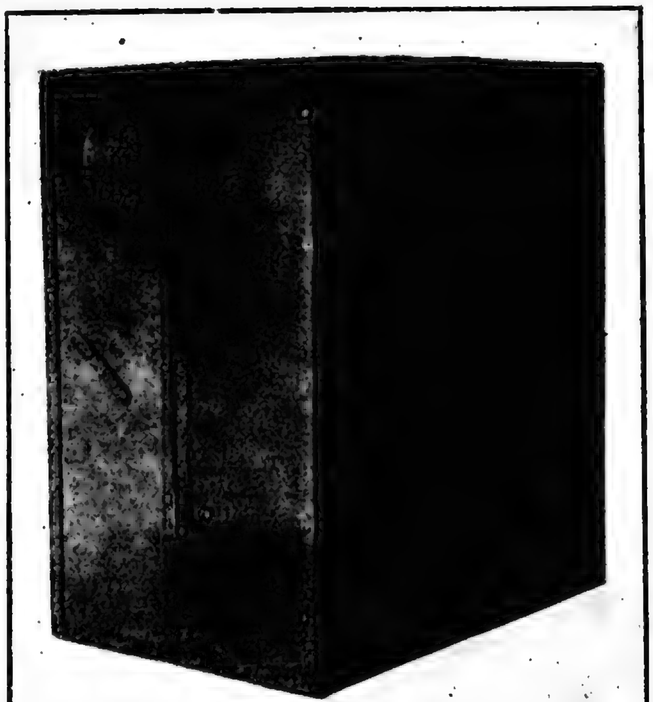

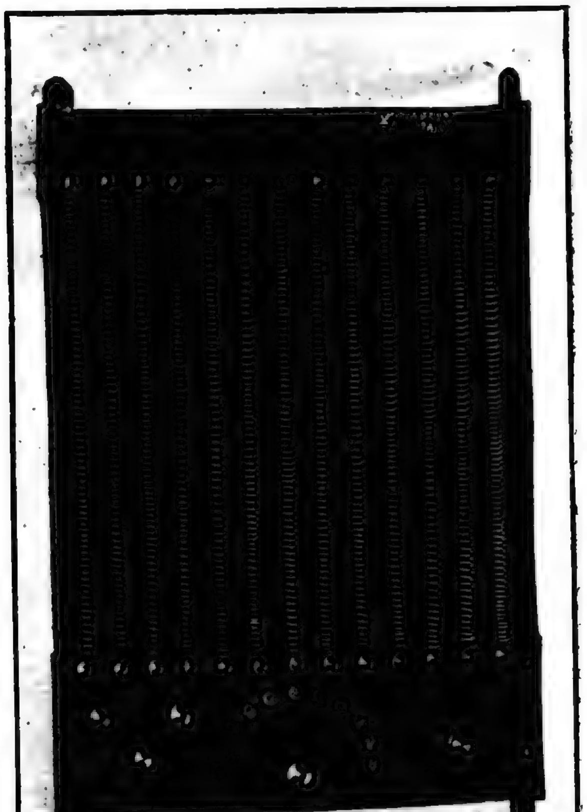

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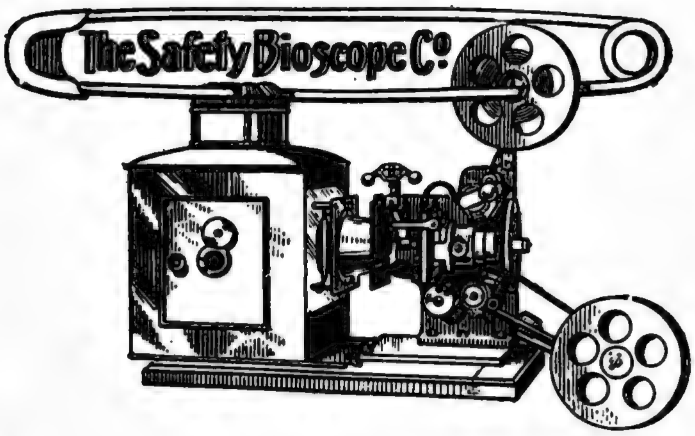
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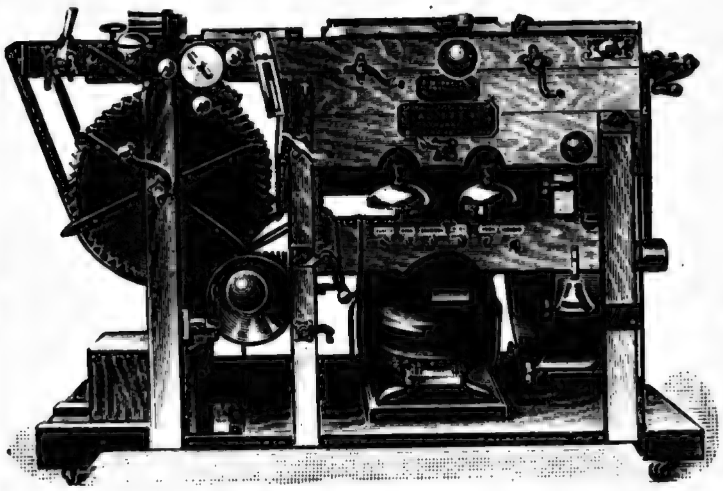

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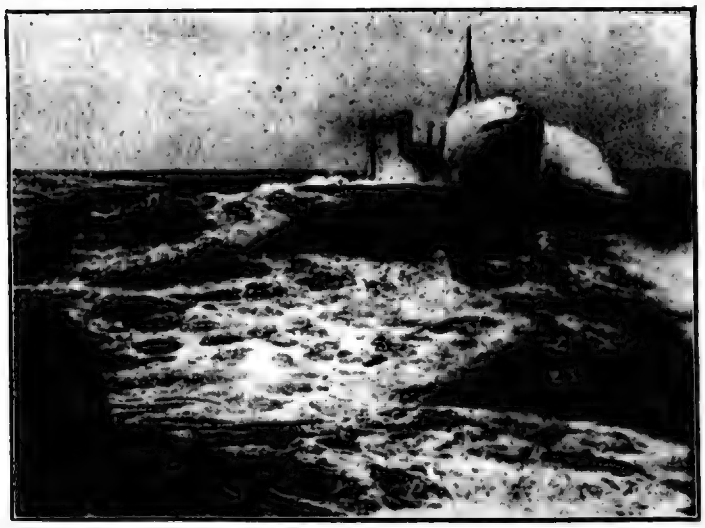

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A BRIEF BIOGRAPHY OF MR. T. J. WEST.

The subject of this article now holds such a high position in the kinematograph world, that we feel sure a short account of his career will prove of interest to our readers.

Mr. West was born in London upon the 1st April, 1855 (looking at him to-day, the date is surely an apt illustration of the theory that "things go by contraries"). He was educated at the Commercial School in Bedford, and in the usual course came to London to find his vocation. He started in the Box Office at the old St. James's Hall, under the management of the late Ambrose Austin, and so got into touch at once with the profession. He left London as treasurer for Hardy Gillard's American Panorama, thus literally commencing his life as a showman in the picture business.

Opening at the Assembly Rooms, Bath, he soon became manager, and his ability (particularly in the line of original and clever advertising—a gift which it may be noted he still retains) soon attracted the attention of other entrepreneurs, amongst them the late Mr. Sam Hague of Liverpool, who sent him to America in command of his famous minstrels, the largest company which up to that time had ever left England. After two seasons he returned to the old country, and launched the San Francisco minstrels at Liverpool, and generally diverted his attention to matters theatrical, so that before he had arrived at the age of 30 he had the control of five or six establishments, which he ran successfully for several years.

Queue at a "West's Pictures Matinee at His Majesty's, Auckland, N.Z.

He next developed his natural gifts as a lecturer, and toured an educational entertainment entitled "The Heavens, the Earth, and under the Sea." His lecture was an able digest of the works of the famous astronomer, Sir Robert Ball, and others, and by his eloquence he turned what is usually considered a dry subject into a most delightful and elevating amusement—a feature being the mechanical astronomical devices of Carpenter and Wesley, the celebrated opticians, and also the mechanical pictures of Vesuvius and Niagara.

It was during this tour that the kinematograph was invented, and "T. J. W.," with his usual business acumen, at once saw its enormous possibilities, and from that day to this he has been a faithful adherent to this scientific form of what one might term educational amusement. Edinburgh was the first venue of his new departure, and as has always been the case with anything he attempted, it turned out an unqualified success.

And now comes an important turn in his career, for after establishing his companies upon a firm basis in this country, family matters took him to New Zealand, and with his customary foresight he at once grasped the fact that a wide and comparatively undiscovered field awaited the kinematograph showman's exploitation. As may be guessed, he was not slow to seize the opportunity, and, despite the pessimists, who prophecied all sorts of disastrous results, he established himself in the Antipodes. Surely the rapid developments of his enterprise constitutes a record, for be it remembered that although his pioneer venture in the Land of the Southern Cross took place only five years ago, yet to-day he controls something like twenty picture shows "down under," most of them on a scale unknown here in Great Britain.

MR. T. J. WEST.

Sydney, Melbourne (where there has just been opened "West's Building," seating 4 000 people, and as yet the largest hall in the world designed solely for kinematograph exhibitions), Adelaide, Brisbane Perth, Fremantle, Wellington, Dunedin, Christchurch and Auckland all have permanent establishments, whilst numerous companies under the same banner are touring the smaller towns of Australia and New Zealand.

Meanwhile, since he has settled himself in London at his handsome central offices in Piccadilly Mansions, he has turned his attention nearer home, and in addition to Bournemouth and Edinburgh, which have always been faithful to the name of T. J. West, he has established Palaces at Blyth, Burton, and Guildford, whilst several others are upon the eve of opening.

It goes without saying that a man who can engineer such a combination of undertakings as the organisation we have described, and bring them to such universal successes as he has done, must be the possessor of many and varied abilities. In the first place he has a wonderful foresight, which coupled with his wide experience, enables him to grasp a situation at a glance. His knowledge of the smallest details of his profession is really marvellous, and nothing escapes his eagle eye that will tend to improve or advance either his own interests or those of the enormous staff who serve under him.

That he is well served, is due to the fact that he is an absolutely just man and quick to recognise merit and ability. Of course, he has business rivals, but he fights them in a fair and honourable fashion, his motto being "Let the best man win," and the "best" as a rule turns out to be T. J. W. His recreation is work, and by the same token his work is recreation—and there we have the key note of his success. To sum up his character in a few words, T. J. West can be described as a typical Englishman, a model showman, and a natural gentleman.

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A Kinematograph Trade Whiteley.

Mr. Brockliss, as a trader "on his own," is a comparatively late-comer to the kinematograph and film trade, although he had previously gained an all-round experience of projection work as London manager of a well-known Paris firm of makers of lenses and optical goods. He started about a year ago at Rupert Court, with little beyond the agency for the Melies films, and, although he still occupies the same offices, elbow room there grows perceptibly less week by week as new lines of goods are added to his list, and we were not surprised to hear that the opening of larger premises was under consideration. Even more remarkable than the growth in the total turnover, is the remarkably varied nature of the goods which Mr. Brockliss now handles.

His progress is the more remarkable from the fact that the original Melies agency has dropped, Mr. Melies having recently abandoned film making to turn his attention to the invention and production of stage illusions on a large scale. One of these, giving away some of the secrets of spiritualism, is a big feature at present of the Robert Houdin Theatre in Paris, and will probably, through Mr. Brockliss's agency, be seen in England in the near future. This may seem to be outside our field, but Mr. Brockliss tells us that it is his intention to produce a smaller edition of the turn for picture shows.

"It is novelty that tells nowadays," he said emphatically, "and as competition in the film field grows, the man with the fresh attraction will easily beat his competitor who is content to work in the old grooves."

Mr. Brockliss is chiefly known in the film trade as the agent of "Le Lion" films of Paris. These have always proved a popular brand with the British showman, and various improvements will be introduced during this season, the most important of which is probably the initiation of a series of art films, of which the first issue will be a complete staging of Shakespeare's "Midsummer Night's Dream." We shall watch with interest the manner in which this daintiest of stories—with the striking opportunities offered by the personalities by Titania, Bottom, and the rest—are handled. Future releases of Le Lion films also include a series of travel subjects, covering Cochin China and other remote quarters of the globe, while opportunity was taken during our visit to show us an Elephant Hunt, recently produced by the firm.

To the Le Lion agency Mr. Brockliss has recently added that of the Aquila films, an Italian make noted for its staging, the subjects of M. Drankoff of St. Petersburg, and the Hispano films, produced in Barcelona. The latter are the work of an old established company, which has just lately come to the front again, and they may be expected to figure largely in the season's output. An interesting example of these subjects will shortly be on show at Rupert Court, covering the chief incidents of the Riff War. For this a striking poster was shown us, and we should note in passing that Mr. Brockliss is specialising in these aids to business.

When we turned to apparatus the difficulty was to write down the names of the firms as Mr. Brockless ran through his list. Some of these agencies need not be mentioned, as lying outside the film busines, but one has a strong interest for both producers and users of films. J. Debrie, of Paris, was one of the first men in the world to specialise in the construction of kinematograph apparatus, and the fact that his name is not better known to the English trade is entirely due to the fact that until quite recently he confined himself to supplying other houses. Now he is placing his goods on the market in England through Mr. Brockliss, and their remarkable precision and finish should lead to a ready demand.

Of all Debrie's apparatus—and he is the inventor of perforators, printers, etc., in use in all the leading Continental factories—we were most struck by the "Parvo" camera, a really wonderful piece of work, which should be hailed with delight by all who have previously had the task of carrying an ordinary kinematograph camera any distance. The Parvo is actually no larger than many hand cameras, and its weight is, by comparison with the ordinary camera, almost negligible (11½ lbs. !), aluminium being largely used in its construction. The film boxes are placed inside the camera side by side, most of the driving mechanism being ingeniously arranged to lie between them. The driving spindle passes through the centres of both the film boxes, and directly actuates a device by which the film may be wound into either box as required. Another advantage is that the aperture of the lens may be adjusted with ease from the outside. It may be of interest to publish the exact dimensions of this little wonder. Height, 7½ inches. Length, 10½ inches. Breadth, 5½ inches Weight, 11½ lb.

It must not be inferred that the Parvo is in any way a toy. It will, despite its small proportions, take 360 feet of film, and is capable of use for trick photography in addition to the straightforward work of the traveller or the stage worker. It appealed to us as particularly suitable for the showman who takes "locals" frequently, single handed, and does not want to carry about a hundredweight of luggage.

Another important optical agency recently acquired by Mr. Brockliss is that of the firm of Damaria Lapierre, who can best be described as the "Kodak of the Continent." They make, among other things of a photographic and optical interest, a maltese cross projector of fine finish, which can be seen in use in the projecting room.

To accessories there is no end at Rupert Court. We had barely finished expressing our wonder at the cheapness of the slide carrier in Russian iron, with brass runner, which is offered at 7s. 6d., before Mr. Brockliss handed us a new kinematograph tube lens—another special line—and followed this with particulars of a forthcoming "lens battery," with some distinctive features of its own.

"We are not cutters," remarked Mr. Brockliss, "but in optical goods we confidently claim to beat the prices of any other firm in the trade, for equal quality. As regards films, we are firm for the nett fourpence and regard any giving of discounts from that sum as a form of business suicide. There are certain factors of the trade to-day which tempt one to resort to that form of competition, but in my opinion they will disappear very shortly and makers will find the demand for subjects revive materially."

There are so many motorists in the film trade now-a-days that we may be excused a reference to one of Mr. Brockliss's sidelines—a unique motor lens manufactured specially for him. The novelty of this consists in the fact that the lens is the lantern. A cavity at the back contains a 13 volt glow lamp, the rays of which are collected and magnified 1,000 times by the lens. This is about the only motor lamp which will penetrate fog, and we were not surprised to hear of contracts for large numbers.

Mr. Brockliss's right hand man at Rupert Court is Mr. Kimberley, whose experience of lantern and kinematograph work is as varied and extensive as that of his chief. During four years as assistant manager of the lantern and kinematograph department of the Church Army he has had many novel and amusing experiences.

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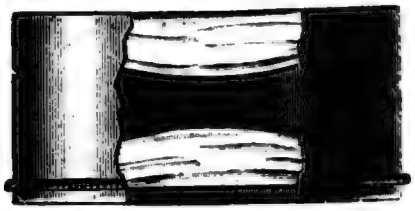

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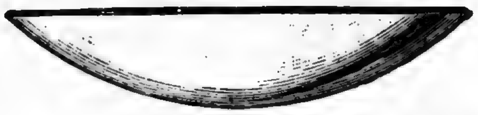

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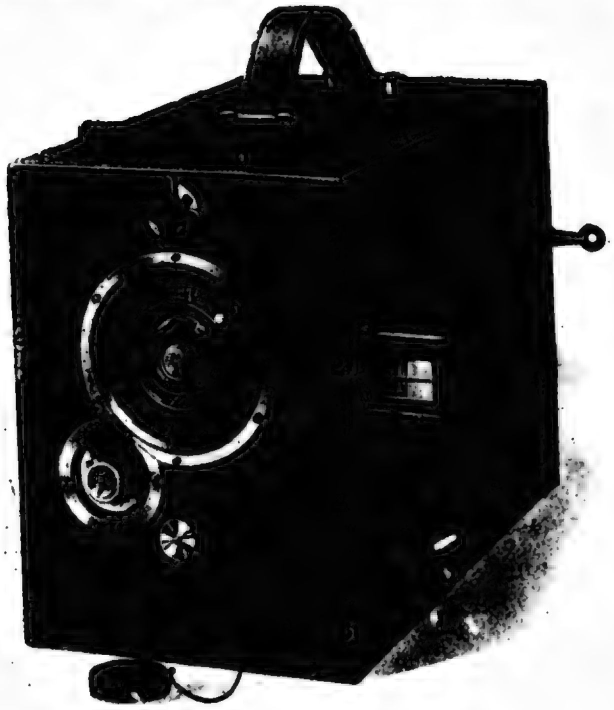

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The Counterfeiters ...	700—Lubin
Caught with the Goods...	560—Lubin
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The Counterfeiters ...	700—Lubin
The Chorus Girl	190—Vitagraph
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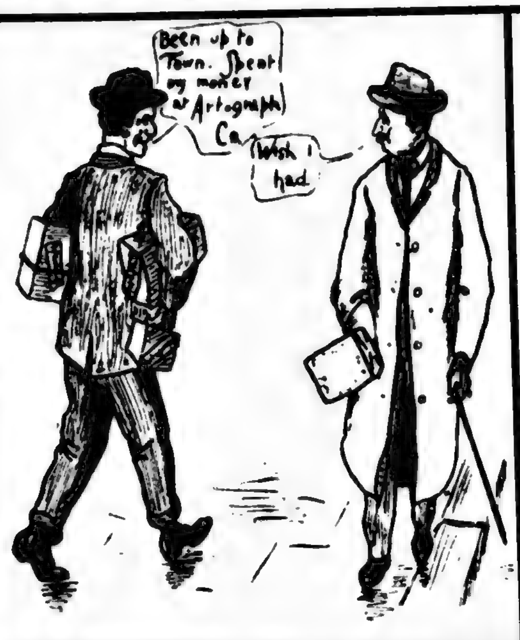
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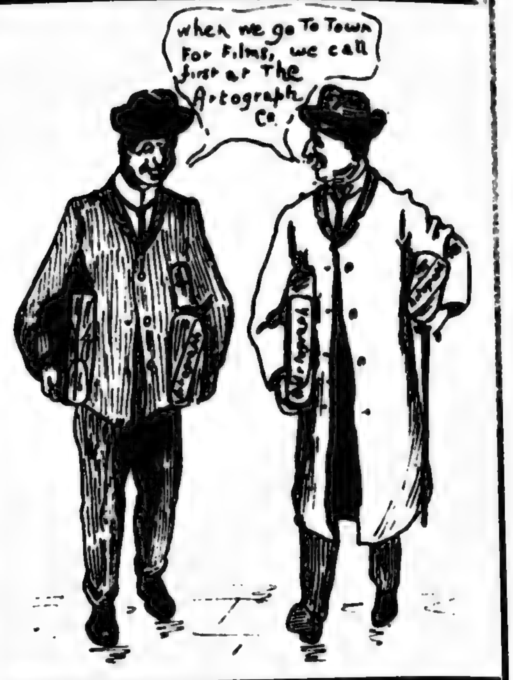
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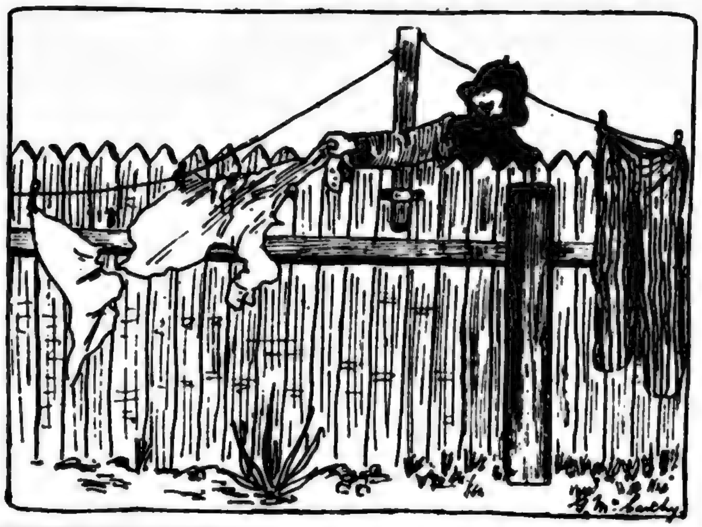

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Cabman's Delusions	230	,,
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The Mattress	495	,,
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Winking Woman	520	,,
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Our Flat	325	,,
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Arabian Magician	180	,,
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L'affaire Steinheil	264	,,
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The Tramp's Revenge	60	,,
Black and White	40	,,
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The Two Sisters	650	,,
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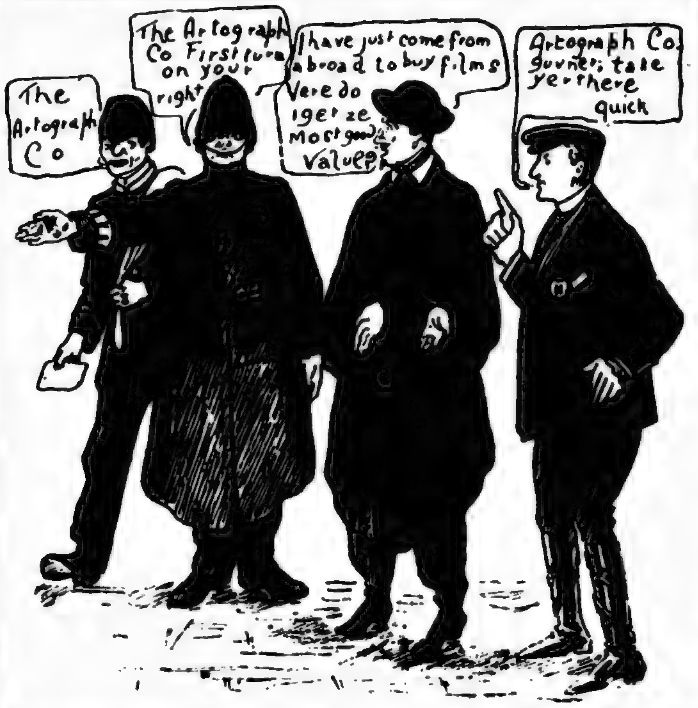
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Edison Mfg. Co.

ETHEL'S LUNCHEON.—Jack Fuller expects to entertain his fianceé, Ethel Adams, at luncheon at the Club. A telegram received from his broker calling him to the city, he gladly accepts the offer of his friend, Bob Hall, to entertain Ethel in his stead. Bob has never seen Ethel, and two young mischiefs, Peggy and Dolly, overhearing the conversation, determine that there shall be three Ethels entertained at luncheon. They purchase orchids (which the real Ethel is to wear), dress up in their big sister's clothes, and in turn present themselves for Bob's entertainment. Having been instructed by Jack to spare no expense, Bob has provided an elaborate luncheon, which the first scapegrace, Peggy, is enjoying immensely when the second arrives on the scene. Peggy shamefacedly explains that she has played a joke on Bob, who duplicates the luncheon for Dolly. In the midst of this second luncheon the real Ethel arrives and Bob's real trouble begins. Dolly flees from the dining room and joins her fellow-conspirator on the club porch. Poor Bob's attempts at explanation are received with haughty contempt and indignation. Only the timely return of Jack from the city, and the sight of the two laughing girls peering through the café window relieve the situation.

BACKWARD, TURN BACKWARD, O TIME, IN YOUR FLIGHT.—An aged couple are sitting side by side in pleasant reminiscence of the past. Old age with its attendant infirmities has crept upon them, but the bond of love remains unchanged. The arrival of a basket of lucious apples recalls to mind their childhood meeting. Memory summons into view the scene of their first meeting. The old man is again the youngest member of a band of mischievous village boys, who swoop down upon an orchard. The apples are large and ripe and luscious. How they shin up that tree, and what a harvest they are gathering, until old Uncle Abner, huge whip in hand, comes into view. The boys are out of the tree in a jiffy and, with pockets bulging with the forbidden fruit, they take to their heels. And then the chase begins. Up the pasture lot to the hay field they run, with the farmer close behind. The smallest boy of the lot is far in the rear. At the turn close by the big haystack capture and punishment seem certain, and he is about to give up in despair, when a quick witted, bright eyed little girl comes to his rescue. Taking in the situation at a glance, she covers the fugitive with hay and sits on him! The farmer, none the wiser, rages after the other culprits. The danger past, the boy is uncovered. The picture dissolves and the parlour again comes into view, with the old couple, their faces glow with the recollection of that first fateful meeting.

A DANGEROUS PAIR.—Jack and Caroline have just been married, and they are driven to the station. Their friends are on hand to see them off, and, amid the conventional shower of kisses, rice, old shoes, and good wishes, they depart. Returning from the station, two of the party conceive a brilliant plan to have some fun at the expense of the newly married pair. To each of them is sent a letter stating that the other is subject to fits. Jack's symptoms are described to Caroline as extreme nervousness and a desire to hold hands, and the method of relief suggested is singing; while Caroline is said to first evince an inordinate desire to sing, and rubbing her hands is recommended as being efficacious. The letters are delivered shortly after the bridal couple arrive at the hotel, and then the fun begins. Jack watches Caroline with constantly growing solicitude and apprehension. Caroline proceeds to put into practice the method suggested—singing. Convinced that she is suffering from an attack, Jack attempts to rub her hands, but she breaks away from him and locks herself in another room. The poor fellow, unable to force the door, drops exhausted into a chair, when Caroline, alarmed at his silence, steels into the room again. Another uproariously funny scene ensues, in the course of which, however, Caroline accidentally glances at Jack's letter, and the whole thing dawns upon her. The bellboy insists on doing everything in his power to add to the couple's comfort, but always arrives at an inopportune moment.

Nordisk.

A very well set film entitled A MESSAGE TO NAPOLEON is issued this week. It depicts the adventures of a young man, a member of a band of conspirators, who is chosen to carry a message to Napoleon, confined on the Isle of Elba, of a plot made for his release. There is a traitor in the band who informs the police of the plot, and a hot pursuit is set up after the messenger. Taking refuge in an inn he is followed there by the officers, but is enabled to escape by aid of the innkeeper's daughter, who informs him of the presence of the police. In a wood he again cleverly eludes his pursuers and at last safely arrives at the island—to be wounded by a shot from a sentry. Despite his condition he staggers among the rocks to where Napoleon is standing looking out to sea, and delivers the message. Some capital scenery is introduced and the acting goes with a swing.

DYNAMITE is an amusing story of a package left lying in the street, which everybody takes to be a bomb. When, after amusing scenes, it is gingerly lifted with a pair of tongs by a policeman, and carried to the government analyst, it is discovered to be nothing more fearsome than a tin of sardines.

LAUNCHING A LIFEBOAT is a pretty natural series, with some striking sea scenes, including glimpses of the wreck, and the launch of the lifeboat and the latter under full way. The quality is excellent.

American Biograph Co.

One of the prettiest child studies we have seen for many a long day is issued by this company in WANTED, A CHILD. A labourer finds it a hard job to support his wife and seven little ones, and when a letter arrives from a bachelor brother, expressing willingness to adopt one of the youngsters, the parents are disposed to welcome the offer as a way out of part of their difficulties. The trouble is to decide which child shall be given up, and the man and wife are seen going the round of the bedrooms, looking at each child in turn as it lies sleeping. Each has some special claim on their affection, and the end of it all is a letter to the brother saying that they are "too poor to spare a single one." The glimpses of the sleeping children are charmingly pretty, and this is a film which should have a ready sale and meet with the approbation of all classes of audiences.

THE AWAKENING is the story of a military officer- a tall, stiff young man with a decided sense of his own importance—who is left a legacy on the condition that he is married within a certain period. The young man makes the best of it, and weds a young miss only recently released from the convent where she has been educated, and who quickly falls in love with her stalwart husband and sets herself to win his affections. The scenes in which her winsome nature is seen

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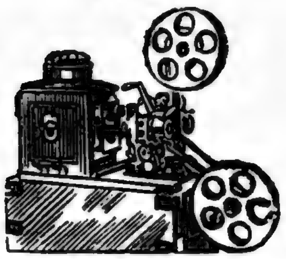

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Organ and choir.
Thinking always.
Wonder if he loves me.
When you've got your harvest home.
Take a sail in my boat.
Shadowland.
Namoa.
Moving day.
Little black boy.
Mansions of millionaire.
Any room in Heaven.
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,, Bad Luck..	380 ,,	1
,, Thanks for putting me up	165 ,,	1
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,, A Lodging House Comedy	478 ,,	1¼
Lux, New White Suit	412 ,,	1¼
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,, Obstinate Donkey ..	627 ,,	1¼
,, A Trip with the Bed	346 ,,	1¼
,, Family on a Tandem	274 ,,	1
,, Drunken Mattress ...	736 ,,	1
Edison, A Night Off	808 ,,	1½
,, Everybody Works but Father	350 ,,	1
Eclipse, When the Devil Drives	412 ,,	1¼
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,, The Late Bridegroom	218 ,,	1

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Gaumont, The Old Shepherd ..	548 ,,	1
,, His last Cartridge	485 ,,	1¼
Lux, Power of Innocence ..	330 ,,	1¼
,, Poverty and Honesty ...	560 ,,	1¼
Lubin, The Lynch Law ...	521 ,,	1¼
,, Culprit's Daughter ...	554 ,,	1¼
Pathe, The Devil's Forge ...	287 ,,	1¼
,, The Smugglers	248 ,,	1¼

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The Lunatic's New Keeper, comic	700
The Pretty Typist, comic ...	510
Oh, that Boil, comic	215
Tommy, the Tinpot Hero, comic	435
New Laid Eggs, comic	450
A difficult Problem, comic ...	290
The Arm Chair, comic	560
Father, Mother Wants You, comic	185
His Day of Rest, comic	390
The Literary Lion of the Hour, comic	475
The Apostle of Liberty, comic ...	295
Mother's Darlings, comic... ...	245
Cimematograph Evidence, comic	445
The New French Army Helmet, comic	257
The Burglar's Surprise, comic ...	400
The Lightning Barber, comic ...	465
The Comedian's Late Arrival, comic	312
A Fish Story, comic	450
Discharging the Maid, comic ...	264
Poor Little Pig, comic	190
Pleasant Thoughts, comic ...	215
The Magic Powder, comic ...	340
Moving Day, comic	315
The Opera Hat, comic	136
The Obstinate Musican, comic ...	305
The Robber Robbed, comic ..	395
Distributing Handbills, comic ...	450
The Bookworm, comic	390
The Mesmerist, comic	500
Washing Day, comic	290
Superfluous Hair Remover, comic	415
The Hat That Came Back, comic	410
Catch Me If You Can, comic ...	500
The Tell Tale Telephone, comic	250
Couldn't Do Without Mary Jane, comic	290
Master's Tea Service, comic ..	265
Cowboy Elopement, dramatic ..	365
A Drama of Misery, dramatic ...	565
A Love Story, Dramatic... ..	430
The Music Master, dram	500
Where the Breakers roar, dram..	570
In time of rebellion, dram.. ...	460
The Thoughtless Beauty, dram ...	400
Mixed Babies, comic	555
Where's the drummer, comic ...	495
The cinematograph picture, comic	420
An Embarrasing Purchase, comic	500
For Love of Lucy, comic	445
The trunk mystery, comic... ...	425
Burns and Johnson training ...	500
More milk for Baby, comic ..	425
When the Stormy winds do blow, comic	340
The Adventuress, dram, tint ...	906
The old schoolmaster, dram, ...	500
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Bobby's saw, comic	400
Moving in, comic	525
The Story of Promeyheus, dram	340
The Lord Mayor's Show	205
Life in China...	270
Love's duet, comic...	200
Promiscuous proposals, comic ...	325
The convict's last day, comic ..	450
Her first adventure, dram... ..	500
The yellow peril, comic	525
The animal's Hospital	715

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Ten minutes in the Far East ...	450
The Guard's rush to Hastings ...	270
The woodchopper's daughter dram	575
A famous escape dram	730
The Tenant's revenge comic ...	336
An American fox hunt	670
Music hath Charms, comic ..	450
If William Penn came to life comic	535
Life in a Flat, comic	625
Where's the Drummer, comic ...	390
Othello, comic	290
The Messina Earthquake (Luca Camerio)...	160
What's the matter with Willie, comic	365
The round table comic	375
A dash for Liberty, sensational ...	750
The Masquerade party dram ...	530
The Messina earthquake Elge as new	535
Towing the Suevic's bow ..	365
The man who wanted to be young again, comic	395
A fish story, comic	452
Farman's aeroplane	342
The Farrier's Daughter, dramatic	760
The Great Bargain Sale, comic ...	430
Porcelain of Good Quality, comic	260
The King's Visit to Berlin, 1909 ...	200
The Apprentice's Smock, comic...	410

FILMS @ ¾d. per foot.

The Poor Mother, dram	354
The Deserter, dram	425
The Foundling, dram	830
How the Poor Clown's Prayer Was Answered, dram	230
The Blackleg, dram	390
The Baboon, dram..	396
The Kindhearted Tramp, dram...	440
Over the Hills to the Poor House, dram	600
The Organgrinder's Daughter, dram	545
For a Woman's Sake, dram ...	465
The Wreck of the Mary Jane, dram	600
The Gipsy's Model, dram ...	445
A Tragedy of the Pyranees, dram	545
A Child's Hate, dram	379
In the Days of King Richard, dram	565
The Innkeeper's Avarice, dram...	490
The Little Waif, dram	400
The Thaw Tragedy, dram... ...	950
Life on H.M.S. Swiftsure ...	855
Through the Grand Canyon of Arizona	600
Quit Ye Like Men, Athletic ...	350
Boat Race (1909), new	252
Lilly's Cough Mixture, comic ...	365
The Knife, dramatic	435
The Two Guides, dramatic ...	365
Where there's a will there's a way, dramatic	675
The Memory of His Mother, dram	490
For Mother's Sake, dramatic ..	400
The Traitor, dramatic	400
Good for Evil, dramatic	695
Feminine Hate, dramatic ...	445
A Good Repentance, dramatic ..	560
The Prodigal's Return, dramatic	375
An Indian Idyll, dramatic.. ..	412
Friday the 13th, comic	660

FILMS @ 1d. per foot.

Rich and Poor, dram	448
Blind, dram	775
A Woman's Wit, dram	564
A Modern Cinderella, dram ...	350
In Days of the French Revolution, dram	453
The Night Watchman, dram ...	362
Dynamite Throwers, dram ...	575
The shrimper, dram	445
The Cross Roads of Life, dram ...	720
The Poor Blind Woman, dram ...	692
The Dismissed Workman, dram	285
Just Plain Folk, dram	575
The Poisoned Bouquet, dram ...	476
Too Old to Work, dram	505
Avenged, dram	520
The Sentimental Thief dram ...	445
The Baron's Crime, dram	406
The Boatman's Daughter, dram...	629
A Western Courtship, dram ...	565
Different Ways of Smuggling ...	560
A drama in Seville, dram ...	510
Wrongly Accused, dram	530
The Squaman's Daughter, dram	475
The Angel of the Village, dram ...	412
The Swashbuckler, dram.. ...	340
The Park Keeper, dram	580
The Kentuckian, dram	760
The Bad Spirit, dram	445

to be gradually thawing the cold politeness of the young man, are capitally staged, and in the end the triumph is complete, and the officer completely subjugated by the girl.

An adaptation of "Silas Marner," entitled A Fair Exchange' gives opportunity for some capital acting on the part of the actor taking Marner. Accused of theft, the latter leaves his native village for another part of the country and becomes a misanthrope and miser. Some thieves discover the hiding place of his gold in a cavity in the wall and make off with it during his absence. Returning, he is in despair at his loss, and sits with head bowed on his hands, but relief comes in the shape of a little girl, whose vagrant mother has fallen dead by the wayside. The child timidly makes her way into Silas's cottage and very soon, as the film shows, into his heart, a new life opening for the previously miserable man.

Itala Film Co.

The Itala Company have produced a superb art film entitled Napoleon and the Princess Hatzfeld, which should be one of their most successful issues, ranking in point of merit with Julius Cæsar, The Princess and the Slave, and other of their masterpieces. Lack of space compels us to hold over until next week a detailed description of this special subject, when we shall publish some special illustrations. Meanwhile every showman should make a point of getting into communication with Messrs. Walter Tyler, Ltd., to obtain further particulars.

Pathe Freres.

The Death of the Duke d'Enghien (1804), (S.C.A.G.L.).—The Duke d'Enghien, a member of the Royal family, was arrested by Bonaparte's orders in 1804 on the ground that he was plotting against the First Consul. He was conveyed to Paris and the semblance of a trial was gone through, but in reality the Duke had already been condemned before he reached Paris. A significant fact in this connection was that his grave was dug before his case was heard, and that he was dragged before a court martial of biassed opinion. At the mock trial, sentence of death was passed, and the Duke was shot. Dignified and resolute to the last, he refused to be blindfolded, and faced his executioners with that predominant calmness which so distinguished the old aristocracy of France.

How Sam Spent Shrove Tuesday.—Shrove Tuesday is carnival time in France, and much gaiety and many fantastic costumes are always rife. Sam, an old soldier who is deaf and dumb, decides to disguise himself when invited by his old comrade, Harry, also deaf and dumb, to dine with him at the "Two Monkeys." It would have been all right if Harry had not had the same idea, but as it is the two old comrades sit side by side in the café, both bored to death and utterly unable to recognise each other. One of them at last plucks up courage to write a note to the other, and the two friends, still in the dark as to each other's identity, pass an uproarious evening together. Next morning their unmasking is the signal for a general explanation, and the friendship of the two merry-makers is more firmly cemented than ever.

A Smart Servant (S.C.A.G.L.).—The Smiths are off to the country, and Mary, their maid, is bidding adieu to her sweetheart, a fine-looking gendarme. Unfortunately they are disturbed in their amorous passages, and Mary pushes the gendarme into a big trunk. The master of the house comes in, locks the trunk, and the representative of order and authority, commences, willy-nilly, a trip into the country. At the end of the journey, after her master and mistress have retired to bed, Mary steals out to deliver her sweetheart, but two burglars, entering through the window at the same moment, seize her and open the trunk themselves. Out jumps the gendarme, like a Jack-in-the-box, and grabs them, whilst Mr. and Mrs. Smith, disturbed by the noise, arrive on the scene, and congratulate their maid on her presence of mind in calling in the gendarme!

Wanted, a Medium for a Son-in-Law.—Jennie and Reggie are violently in love with each other, but the former's father, a crank and a spiritualist, wishing to obtain a medium on the cheap to aid him in his rappings and so forth, inserts an advertisement in the paper to the effect that a spiritualistic gentlemen desires to marry his daughter to a medium. Jenny thereupon runs away with Reggie, and the two together concoct a little plan for the subjugation of the self-willed father. Disguised as a Turk, Reggie calls and states that he is willing to marry the spiritualist's daughter. Jenny's father is, by this time, pretty well distracted at the loss of his daughter and the ridiculous position in which he finds himself, so he begs the supposed medium to trace his daughter by occult means. This is not a difficult matter to Reggie, who, after leading the spiritualist a wild-goose chase over the country, brings him back to his own home (to which Jenny has returned in the meantime) and shows him his daughter hidden away in a cupboard.

Hepworth Mfg. Co.

Around Bettws-y-Coed.—The Pass of Llanberis is shown in a very picturesque drive through the mountains in North Wales. The Fairy Glen is an exquisite spot with a small stream running over a rocky bed. The Swallow Falls are also shown, and a trip is made round Firtree Island. The scenery is superb.

A Pair of Desperadoes.—Two escaped convicts dash towards the roadway, where a motor is standing. Jumping into the vehicle, they are away before the owner, engaged talking to his sweetheart at some distance, is aware of it. There is a breakdown before reaching the next village. They notice the mailcart coming towards them. No sooner does the man get down to help, than they knock him senseless and drive away in the cart. At the village post office they pull up, and one of the men runs in to see who is there. When he discovers only the postmaster present, he calls to his chum, and they both enter and attack the man. When they have gone, the bound man struggles to his feet and is able to telegraph for help. They start on the safe, but are suddenly interrupted by a postman who brings in a delivery. Meanwhile a policeman discovers the unconscious postman and learns of the rogues' doings. Helping the wounded man up into the cart, he drives to the post office, and, on his way, meets the messenger. Taking this official with him, he drives to their destination. The three men, rushing in, capture the pair of rogues red handed.

Vitagraph Co. of America.

The Fisherman.—An old fisherman and his son set out on a fishing trip. A squall upsets the tiny craft, and the boy is washed beyond his father's reach, disappearing in the thick mist of rain. The old man clings to the keel of the overturned boat until rescued by his brave wife, who faces the danger of the sea alone. They return to their humble cottage, lamenting the loss of their child, when two fishermen are seen approaching bearing the body of the boy. There is till a spark of life in the inanimate body, and hard work snatches him from the gates of death.

The Evil that Men Do deals with the story of a girl who is cast off by her lover. A rival suitor kills him, and attaches the blame on still another aspirant for the young lady's hand. The innocent man is about to pay the penalty for the crime, when a trifling incident fastens the guilt upon the proper one.

He Tried on Handcuffs.—An hour before the ceremony the expectant bridegroom is reminded that he has forgotten the license. He rushes off to the City Hall to obtain the important document, and, while waiting for the form to be handed in, curiously examines a pair of handcuffs the sheriff has laid upon the desk. He accidentally snaps these upon his wrists, but cannot wait the sheriff's return to obtain his release, and starts for the church, being arrested as an escaping prisoner just as he reaches the church door, after a series of exciting experiences. At the police station explanations are made, the sheriff arrives with the key to the handcuffs, and the ceremony is performed without further delay. A lively and laughable comedy subject, and a sure winner.

R. Prieur.

The Rivals.—Beside a pretty mill a hunchback and the miller's daughter are enjoying a tête-a-tête. The miller orders the hunchback to go. He then introduces to his daughter another hunchback, and informs her that he is to be her husband. The miller has, however, told the other that he can come back if he loses his hump. While the poor fellow is thinking of a means whereby to accomplish this impossible task a wizard appears and, giving him her wand, bids him go to the seashore and tap three times on the ground. The delighted hunchback goes off, and as he is going through the forest is seen with the wand by his rival who decides to follow him. When the hunchback does as the wizard told him the fairies appear, and not only do they take away his hump but give him a large sum of money. The rival has taken up the wand and follows the proceedings of his fortunate rival. Instead, therefore, of taking away his hump, they give him that of his rival. Thus he has a hump on his chest as well as on his back.

Broken Happiness.—In the opening of this film we see a father and his little son leaving for a day's shooting. The father accidentally shoots the boy. The lifeless body is placed on a litter and carried

CROSS—Continued

The Matinee Idol, comic	490
Thompson's Night Out, comic	700
An Involuntary Farman, comic	250
The Result of Deceit comic	178
The Strong Woman, comic	310
The Mayor's Misfortune, comic	310
The Electric Policeman, comic	364
Jone's Birthday, comic	245
A Trip to the White City, Pathe	770
Norway	700
Feeding a Snake	180
The Paris Fire Brigade, tinted	625
Tylda the Lion Tamer, dram, t'td.	645
The Captain's Downfall, dram, t'td.	635
A Friend in Need, dram	725
Winner of Lottery, dram	610
Home Sweet Home, dram	523
Attack on the Mail, dram	475
Sorcerer's Daughter dram, tinted	530
Hypnotic Drama, dram, tinted	620
Stepmother, dram	600
Outwitting Robber, dram, tinted	460
Pretty Flower Girl, dram, tinted	545
Dustman's Daughter, dram	410
Foster Parents, dram	620
Drunkard's Dream, dram	313
The Incendiary, dram, tinted	670
Little Cripple, dram	890
Old Isaacs, Pawnbroker, dram	728
Imprisoned in Harem, dram, tinted	420
Tragedy of Japan, dram, tinted	500
Saved by Love, dram	985
Lovelorn Goatherd, dram	350
Stonebreaker, dram, tinted	530
The Devil, dram	570
The Hero, dram, tinted	250
Ladies Companion, dram, tinted	525
Bad Shilling, dram	473
Thunderbolt on Mill, dram, tinted	350
The Old Schoolmaster, dram	500
Sicilians Revenge, dram	415
A Child's Devotion, dram	650
Hoist with His Own Petard, dram, t'td	625
False Superintendent, dram	575
Black Eyed Susan, dram	800
Greek Slaves, dram, tinted	635
Village Tragedy, dram tinted	730
Borrowed Necklace, dram	480
Blacksmith's Revenge, dram	495

CROSS—Continued

Returning Good for Evil, dram	385
Western Justice, dram	700
Thief by Necessity, dram	314
Crazy Jimmy, dram, tinted	500
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Bully and Recruit, dram	340
Nancy Burglar's Daughter, dram, t'td.	555
Workman's Revenge, dram, tinted	595
Hand of the Enemy, dram, tinted	660
Cossacks of the Don	415
Chinese Theatre	160
Life on a Steam Trawler	495
Banana Supply	460
The Vigilant Commissioner, comic	560
Making Home Attractive, comic	430
The Xmas Raffle, comic	435
Reconciliation, dramatic, new	300
A Jilted Woman's Revenge, dram	580
The Panther of Bengal	710
Getting rid of the Dog, comic	310
Turning the Tables, comic	295
Sports in Toyland, comic	330
Amateur Snake Charmer, comic	360
Funny Guests, comic	373
For Love of a Smuggler, dram, t'td.	575
The old Shepherd, dram	445
Two Broken Hearts, dram	605
Go Little Cabin boy dram. tt'd.	806
Concealing a Burglar dram, tt'd.	660
Wife or Mother, dramatic	633
When knights were bold, dram.	905
Sunshine after Storm, dram, tinted	910
The Devil, dramatic	570
The Crime of Duchess, dram	450
The Saintly Beggar, legend, tint	460
Horrible Adventure, dram, tinted	626
The magic flute tinted	560
The honour of thieves, sensational	680
The anarchist's plot tinted dram	817
The Smuggler's Daughter dram tint	655
The dance of death, tint. dram	443
Lightning tours, comic	350
Strike on moving day comic	520
The Sloshton quartette, comic tinted	536

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After Many Years	1035
Naughty Little Princess, tinted	430
Rifle Bill (Nailed Hand), tinted	710

CROSS—Continued

Life of a Cowboy	1000
Ib and Little Christina, tinted	590
Holy Fire	630
Man in the Overalls	680
The Coney Island Police Court, comic	—
Monday Morning	414
French Guardman's Bride	580
Manarels Feats, tinted	676
Hamlet, tinted	855
Vampires of Coast, (part h. c.)	577
The Parjarer, tinted	708
Jane Shore	690
Working Man's Xmas, tinted	876
Legend of the Stars, tinted	390
Nick Carter (False Coiner), tinted	630
Vengeance in Normandy	630
The Moneylender	890
Saved from Sea	815
Custom Officer's Revenge, tinted	801
Taming of Shrew	1048
Waif's Xmas, tinted	450
Bargeman's Child, tinted	680
Voyage by Night, tinted	100
Tower of London, tinted	1125
The Pirates Sold	966
A Soldier's heroism, dramatic	910
Rival Fishermen, dramatic	500
A Puritan maid, dramatic	610
Nick Carter (Kidnappers' Plot), dram	630
The Physician of the Castle, dram tinted	412
The Harvest of the Sea, dram t'td	610
Flash James, dram	890
Dog Detectives, dram	824
The brand of Cain, dram	770
A Queen's Love, dram	604
The Music Teacher, dram	787

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The Prince's Nose	645	2½
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The amorous troubador	565	3d
A miracle of the roses	329	2½
The goddess and the spinner	415	½d
The Vestal, dram	740	3d
The Sword-maker	285	2

CROSS—Continued

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home. At the door of the house it is met by the mother. Upon the mother refusing to have anything to do with the husband he goes mad. The witless man wanders about the grounds of the house accompanied by an attendant, dreaming that he sees his cherished child at his side. At last the poor lunatic goes to his child's grave and is just about to shoot himself when his wife rushes up and they are reconciled.

The Man Who Could Not Sit Down.—This is the story of an unlucky gentleman against whom nature seems to have pitted herself in a ruthless manner. At an early hour he sallies forth to the park where, with his morning paper, he settles down for a quiet read. His first tormentor takes the form of a painter who politely informs him that the seat is to be painted. The gentleman takes a seat elsewhere. His neighbours, who are enjoying a meal, soon make their position known, and the worthy gentleman is forced to flee before the odour of onions. The day's adventures come to a climax when he rests on the basin of an ornamental fountain and falls into the water. At last he finds relief by laying on the floor at home.

Cricks & Martin.

The Young Redskins.—Another good comic subject. The heroes, two schoolboys, find in the hall of their home, Indian head-dresses, arrows, etc., and stimulated by a thrilling story in the *Boy's Friend*, decorate their faces with paint in imitation of the Indians, don the head-dresses, and venture out with bows and arrows. Their first victim is their grandma's parrot, which falls from its perch transfixed by an arrow, then grandpa gets one in the centre of his bald patch. Taking to the street they plant one in the pants of a stooping labourer, and lassoo another who is up a ladder with a hod of bricks, hurling him into a mass of cement. A pair of lovers on a stile, a policeman just about to take a drink from a mug handed him by a servant, a number of persons out rabbit shooting, and a gentleman reading on the bank of a brook, are all recipients of arrows. The last-named is hurled into the water. The pursuers are led a fine chase, but the boys are run to earth at last in a stream and soundly spanked—a head and shoulders view showing their rueful looks, which gradually dissolve into smiles as they think of the glorious fun they have had. The action does not flag throughout and the humour is irresistible. Tasteful toning adds to the effect of the last scene.

Urban-Eclipse-Radios.

Continuing their series of agricultural films, the Urban Company this week introduce us to some **Farmyard Foes** as contrasted to the Friends of the Farmer—which formed the subject of an earlier film. Illustrations are given of the destructive propensities of the green fly, the snail, the sparrow, the field cricket, the cockchafer, the caterpillar, etc., etc.

Salmon Fishing on the Fraser River is another series which does not lose its interesting qualities to the general public from its educational value. Besides views of the fishing fleet, and the capture of the salmon, we are shown the fish being hoisted into the scows, where thousands lash the water into foam, and every detail of the subsequent canning operation in the factory—including the mechanical carving, cooking, packing, etc.

The Sailor's Ape illustrates the escapades of a ship's monkey after the crew has been paid off, and is really humorous throughout.

Lubin Mfg. Co.

Her Face was Her Fortune.—A poverty stricken author tries to sell his manuscripts. He is in despair after a long period of hard luck, but accidentally meets a man whose niece has been a great admirer of his stories. They enter into a compact whereby the author is to receive a sum of money if he will consent to marry the niece, but the young lady's face is something to appal the bravest. Added to this she is a victim of St. Vitus dance. The wedding takes place, and the couple meet with a series of distressing incidents. She makes such violent love to him that he finally decides to vanish with the money, and presses some telegraph linemen into his service, who render him the necessary aid.

The Fortune Hunters.—A seven dollar a week clerk and a shop girl are preparing for their week's vacation. They meet at a summer resort and soon tell one another sweet lies. Vacation time is at an end. He must go back "to Wall Street" and she "to Europe." He thinks he is engaged to marry an heiress and she thinks she is to marry a millionaire. Imagine her surprise when she meets the millionaire behind the ribbon counter selling goods by the yard. And his surprise when he meets the heiress at Child's restaurant serving his breakfast.

The Gaumont Co.

Hair Lotion.—A nearly bald gentleman gets a prescription from a doctor to provide him with a new covering of hair. The lotion is "to be well rubbed in once every hour," and the humour of the subject centres about the feverish anxiety of the hero's valet that these instructions shall be complied with. His master is interrupted at a café and vigoriously treated with the liquid, attacked in a similar manner an hour later while paying attentions to a lady, and yet again while in the middle of a dance at a friend's house. The only effect of the treatment is to cause the little hair the patient had to fall off, and in the end the doctor is seized and vigorously treated with his own medicine.

The Broken Vase is the story of a strategem which miscarried. A young gentleman visiting his lady love, is buttonholed by her father, who, with great pride, displays a number of pieces of china which he has collected. The young man, to gain the good graces of his future pa in-law, proceeds to a china dealer with the intention of buying him a present—as cheaply as possible. He arrives just as a careless salesman breaks an expensive vase, and at once buys the fragments as a bargain, and orders them to be sent to the old man—expecting him to believe that the vase has been broken in transit. Unfortunately the careful shopman wraps up each piece separately, and the lover has a hard job explaining matters to the old man.

The Man Who Swallowed a Sponge has many humorous scenes. The sponge gets into the soup in the kitchen, and master swallows it. He is seized with an awful thirst, and pours bottle after bottle of wine down his throat—soon beginning to swell to a tremendous size. Half-a-dozen famous surgeons—a weird set—are called in, and after consultation, carry him to his bedroom, and retire to talk over the matter. During their absence burglars break in, and the invalid attempting to stop their escape, is stabbed. The incision releases the imprisoned liquid, which shoots up in a stream, flooding the room and drenching the doctors as they enter. In the end the sponge is taken out, and the hero resumes a normal appearance.

Rulers of Europe.—This is a capital series, which should produce considerable applause. The various views have been secured on the occasion of visits to Paris by the various celebrities pictured. President Fallières opens the series, and also figures in most of the subsequent scenes. The Czar and Czarina of Russia are seen at close quarters, a head and shoulder view of the Kaiser secured on a war ship, King Alphonso of Spain is seen walking with the President, a close photograph secured of Victor Emmanuel of Italy, another of the Emperor Francis of Austria, King of the Belgians, Frederick VIII. of Denmark, Gustav V. of Sweden, King Haakon of Norway, and last King Edward VII. also in close view as he is driven past in an open carriage.

Selig Mfg. Co.

Won in the Desert.—A wealthy pork packer of Chicago arrives at Suakim on a tour around the world, accompanied by his wife and daughter, who are agreeably surprised to meet at the hotel an old friend, a Captain Henry Norris, of the U.S.S. Panther, and a dashing young lieutenant, Jack Danton. It is a case of love at first sight with Jack and the pork butcher's daughter, Mabel. Sheik Ahmet, the "King of the Desert," has learned from his spies about the hotel that the American is very rich, and he has formulated a plan to secure a goodly share of his wealth. We see the unsuspecting couple bid each other good night on the vine-covered balcony. Jack runs briskly down the steps and out into the street. As the girl turns to enter the hotel her head is suddenly covered with a huge shawl, a rough hand placed over her mouth stifles an involuntary scream, and though she struggles bravely, her efforts are useless. The next day we see the brave girl alert and defiant in the hands of Ahmet's band, crossing the desert waste, bound for the oasis of Berbar. The Sheik writes to the girl's father demanding a ransom of 10,000 dollars. The astonished father and Jack Danton go in search of Norris. The Captain, after reading the demand, acts with American promptness, and determines to take a squad of sailors fully armed and equipped to rescue his country woman. We see them on the trail, find the captive, and with her make a dash for freedom. A running fight between the Arabs and sailors occurs. At last they reach the rocky pass that divides the desert plains from the fertile valley of Suakim. The sailors led by Danton, who has Mabel under his personal care, dismount and turn their horses loose, and all make a dash for the footbridge at the head of the ravine. After all are across, the sailors work desperately to push the frail structure off the rocks. As it topples over, three hearty American cheers warn their pursuers that their prey has escaped. A relief party from the ship arrives, and the now exhausted girl is soon restored to her mother's arms.

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The Prince of Khyber.—This is a highly dramatic subject replete with thrilling incidents. The native Prince, having heard of the beauty of the wife of the English commanding officer, and, thinking her possession is merely a matter of money, sends a demand for her. This is, of course, refused, and the lady with her husband and child are violently carried off. The lady is placed in the Prince's harem. She refuses his entreaties, and she is threatened with the execution of her boy. The Princess, moved to pity, enables the distressed wife to go to her husband's prison, where she unbinds the cords with which he is bound. Plans are now made to dispose of the sentry. This is done by the little boy, who, hoisted on his father's shoulders, shoots the sentry through the prison bars. The escape, discovery, and chase follow, and many a trying and desperate situation is shown. The lady gets separated from her husband. The Prince overtakes her and raises his dagger for the last plunge. Just then the husband arrives on the scene with his brother officers and prevents the fatal blow.

The Cines Co.

Honour Above All is a pathetic story with a glad ending. It is superbly mounted and the pictures are of a high-class order. In a sense it is a new light from an old lantern, in that, it tells the tale of a betrayed woman, amidst scenes of high-class gaiety. The victim is discarded by her lover and turned out of house by her father. Having made passionate appeals to her fiancee in vain, she seeks oblivion in the silent waters of the river. At this moment, however, her lover is boating on the river with some companions. To his horror Robert sees his discarded sweetheart place her baby on the bank and jump in the river. They row to the spot and rescue her, and the final scenes show her happily married to him and receiving the combined blessings of the priest and her parents.

Handsome Florindo, a tinted film, is remarkable for its photography and beautiful scenic effects. An incorrigible lady-killer is the object of a conspiracy of women. One lady succumbs apparently to his blandishment and makes an appointment in a wood. There he is met not only by the lady but by a band of men dressed as brigands, as arranged by the lady conspirators. Amidst firing of guns and the derisive laughter of the women, he shows up ignominiously and has to take refuge in flight. On another occasion, continuing his amours, he is enticed by a lady to rescue a posy of flowers she has dropped into a fountain, and he falls in. Thus he is cured of his flirting habits and finally is glad to acknowledge that his first sweetheart is the best of the bunch.

English as it is writ.

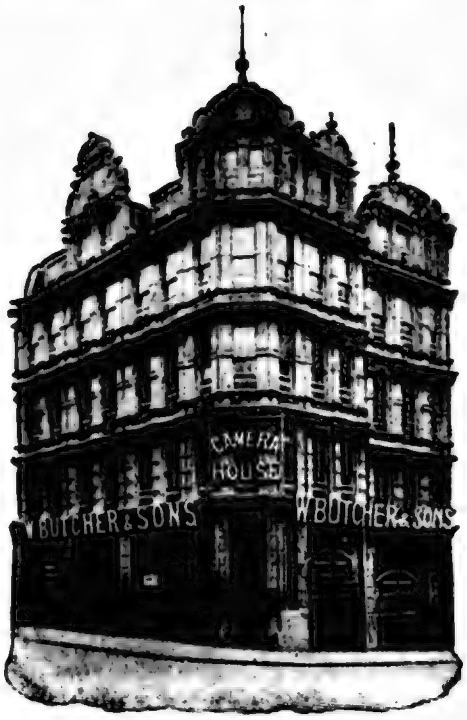
We recently came across a funny sub-title to a foreign film. It was "A Wet Chicken." It should have read "A Wet Ducking" or "A Ducking," as it referred to a character in the story suddenly falling into a fountain of water.

Something Like an Operator.

One night last week a kinematograph entertainment was being given in a remote Scotch village when, just as a lady vocalist came on to sing, the lights went out, leaving the hall in utter darkness. An ugly panic was averted by the presence of mind of the operator, who turned the limelight from his machine on to the vocalist, who began her song, and the situation was saved. Messrs. Walker & Co. ought to be proud of that operator.

Westcliff.

The National Bioscope Company are doing well at the King's Hall. They put on an excellent program of films such as A Traitor to His King, Great Doings of the Village, Hessian Renegades, The Detective's Dog, The Three Friends, Nick Carter, The Black Brigands, and The Painter's Sweetheart. All these pictures lend themselves in an admirable manner to the striking sound effects of the new "Allefex" machine, of which the sole agents are Messrs. A. & H. Andrews, picture theatre specialists, 5, New Compton Street, W.C.



A Peep Round Camera House.

MESSRS. BUTCHER & SONS, LTD., LONDON.

Camera House is an imposing establishment of which the principal parts are devoted to the kinematograph trade. We recently took the opportunity afforded us of inspecting these departments.

A special floor is devoted entirely to export trade, and judging by the orders ready and awaiting shipment this branch of Camera House must be an important one.

Elsewhere experienced workmen were busy fitting and assembling projectors. In the No. 2 Empire projector, new models of which are just ready for despatch, a new system of gearing has been introduced making the machine, which has already been on the market many years practically everlasting. In all, they manufacture four distinct and exclusive types of projectors.

In their operating room we found an auto converter in use, transforming the electric current to the correct voltage, thus preventing the enormous waste of energy which occurs with the use of ordinary resistances. Several types of limelight jets were being demonstrated to prospective buyers, and particular mention must be made of their No. 2 injector pattern which it is claimed equals, if not excels, all high power and expensive jets. Arc lamps, film winders, printing machines, perforators, cameras, and many other accessories, were on show in many patterns.

The Empire Film Hire Service occupies some considerable space, and we were informed that this department is ever on the rapid increase.

For some twelve months or so Messrs. W. Butcher & Sons, Ltd., have been extremely busy laying down an extensive plant for the production of film subjects, and we took an opportunity of visiting their factory and studios at Lee, in Kent. These are situated in their own grounds of several acres, and it is obvious that no expense has been spared to provide accommodation, etc., necessary for high-class staging of picture plots. Adjoining are well equiped dark rooms and laboratories with every modern convenience for good work. Taking advantage of fine day, their manager was busy with his artists rehearsing part of a picture subject, and we learnt that about thirty subjects were already completed.

Mr. Frank E. Butcher, who is at present in Canada with an operator, is sending over some very fine travel and industrial subjects, whilst arrangements have been made for such films from other parts of the world.

Messrs. W. Butcher & Sons are represented in almost every country.

We are indebted to Mr. F. W. Baker, the Company's manager at Camera House, for the information for this brief sketch of an important kinematograph house, and we are confident that both home and foreign traders will find every attention given to their requirements at Camera House.

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5.	Promising Messenger Boy	A Screamer (Messter)	600
6.	Conquered Hate - -	Dramatic (Vesuvio)	440
7.	Boskum - - - - - -	(Welt)	345

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Walturdaw's New Home.

"WALTURDAW BIOSCOPE HOUSE."

This is the full title of the splendid new premises in Gerrard Street, into which the Walturdaw Company have just removed. Walturdaw House is almost opposite Film House, and it is a substantial addition to the Kinematograph industry in that particular centre. Some idea of the dimensions of the building may be gathered from the fact that it is a five storey structure of eighteen rooms, and every inch is required for the firm's extensive business. In the window can be seen a No. 3 Walturdaw projector, fitted with the latest requirements of the L.C.C. in the way of a fire proof magazine. On entering the building, the trade will find a comfortable and well appointed reception room furnished with a luxurious lounge, whilst a polite member of the staff will be on the *qui vive* to anticipate their wishes. On the same floor, in the centre of the building, is situate a large projecting chamber, where customers may see the new films projected on a ten foot screen with a twenty-eight foot throw. The operating box is separated from the projecting room by a four foot aperture. Ample seating accommodation is provided, and every care has been taken to ensure the comfort of visitors. At the rear of their projecting room is another spacious apartment reserved exclusively as a showroom for the machines and outfits made by the Company. There will always be fifty complete outfits on hand to choose from, including the firms well known Nos. 1, 2, 3, 4, and 5 machines, and iron operating boxes. A portion of the huge first floor is devoted to the storage of films. From floor to ceiling hundreds of shelves are crowded with reels of film. There must be many thousands of pounds worth. This is the firm's lending library where upwards of 400 reels of film are sent out weekly. Here a staff of courteous assistants are busy collaborating and enumerating the latest subjects in the kinematograph world. In another room on this floor smart young lady clerks are engaged on the card index system, by which the Company can tell at a glance the title of every film, its length, date, and its location week by week. Adjoining this room is the Board Room, where the fortnightly meetings of the directors of the Company are held. On the second floor is a department specially set apart for the compilation and storage of second hand films. Here, too, is a spare projecting room, set apart for the inspection by the firm of films submitted to them for purchase. The counting house, with a competent clerical staff, is also situated on this floor. The top floor is entirely devoted to turning out what may be termed "rush" subjects, and such as topical events. As an illustration of the effective work done in this department it may be mentioned that the magnificent feats of aviation which began at Blackpool on Monday morning, the 18th, that were photographed and produced by Messrs. Walturdaw the same evening at the Winter Gardens and two other popular pleasure resorts in Blackpool. The basement of the building, which is 22 feet wide by 60 feet in length, is used wholely and solely as workshops for the storage of their machines and as packing rooms. When in full working order the firm intend to release four new subjects every week.

It is needless to add that the Walturdaw Company are in a position to supply absolutely everything necessary to run a picture show, from the building to the films.

The opening of these palatial new premises marks a great forward movement in the history of the firm, and it is a lasting monument to the ability, the business acumen, the excellent judgment, and the spirit of fair dealing which characterises the directorate—Messrs. Walker, Turner, Dawson and Howard.

The contract for the extensive alterations necessary for the adaptation of the building was placed with Messrs. James Willats and Son, builders, of 19 Gray's Inn Road.

Where the Slides are Made.

The house by the river—Messrs. Walter Tyler, Ltd., Waterloo Road—is doing big business and increasing its reputation every day by its splendid equipment of illustrated song slides. The printed list issued by the firm now numbers 321, and is being added to every week, by choice selections from both sides of the Atlantic. They always endeavour to oblige their customers by obtaining, at current prices, gramophone records or piano parts for songs of which they supply the slides. They have also a very large assortment of up-to-date topical slides, which are issued every Friday. A recent and, we venture to think, a welcome development of the firm is the issue of nearly fifty Announcement Slides. These have been specially arranged for kinematograph showmen and picture palaces, and should prove very useful. Here are a few, taken at random, from the list: "Another series of pictures next week," "Ladies are respectfully requested to remove their hats," "Entire change of pictures to-morrow," "All those who have not 'hold over' checks, have seen the entire program, and will kindly pass out," "You may now smoke," "If you are satisfied tell your friends, if not, tell us," "Don't forget the Sunday Picture Service."

This year the premises have been reconstructed and enlarged, and a projecting room has been added, where all the slides made by the Company may be seen at any time in the day.

Another innovation has just been made. This is the introduction of stereoscopic slides for single lanterns, giving the same beautiful effects hitherto only obtained by bi-unial lanterns. Messrs. Tyler have also recently introduced some very beautiful coloured slides, which are absolutely transparent and permanent. The process of making these slides is quite novel and gives a perfectly clear surface, and by which the possibility of the emulsion cracking is entirely obviated. Messrs. Tyler are now in a position to submit to their customers exact replicas of most of the famous pictures in the Paris Salon and Louvre, together with views of Switzerland and other beauty spots in all their natural colours.

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